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THE UNIVERSITY OF ALBERTA

TOWARDS AN UNDERSTANDING OF THE LIFE-WORLD OF THE FIRST-YEAR DRAMA TEACHER

by

SISTER THERESE CRAIG, O.P.

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES
AND RESEARCH IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF
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Date June 11, 1984

ABSTRACT

This work emerged out of the need to improve the pre-service courses taught to university students, drama majors who are preparing for the last phase of their student teaching experience. The study emerged in three stages and in each stage, the purposes broadened and deepened so that what began as a narrow search took on new dimensions.

Stage I: A three week visit (May, 1981) was made to the drama classes of a first-year teacher who had participated in the pre-service curriculum and instruction class the previous term. In this stage, the purpose was to observe a series of drama classes in order to render a composite picture of the world of the drama classroom. The pedagogical implications would then be applied to the curriculum and instruction class the following term.

The questions posited as guides to this first stage were

1) What are the elements of a drama classroom?
2) How does the first-year teacher respond to these elements?

Stage II: Revisions were made to the pre-service course (January-April, 1982) as a result of the composite picture drawn after the classroom visits. The purpose was to explore the relevance of the pedagogical implications and to evaluate the revisions by means of a more prolonged visitation during the Stage III of the study.

The question focusing this stage of the study was

1) What atmosphere should be established and what activities engaged in during the pre-service course in order to more fully prepare the drama teacher for the first year in the drama program?

Pilot Study: In the summer of 1982, a pilot study was undertaken at a summer school sponsored by the Provincial Department of Culture, Performing Arts/Education. This pilot was an effort to explore an area which surfaced as a problem in Stage I of the study. The purpose was to explore the role of the participant-observer in the field-work process.

The question guiding the research in this pilot was

1) What level of participation will best give the researcher an understanding of the "experience-near" (Geertz, 1976) activities of the participants in a drama class?

Stage III: This stage, the heart of the study, was accomplished by a six month (November, 1982 - May, 1983) entering into the life-world of the first-year drama teacher for the purpose of describing, explaining, and interpreting her world leading to greater understanding of the influences in that life-world. Looking at the drama classes alone had become too small a focus. It seemed necessary to experience the total school life-world in order to begin to understand that world and her preparation to enter it.

The questions guiding this stage and acting as a framework for the collection of data were

1) What elements constitute this teacher's life-world?
2) What variables are part of these elements?
3) In what ways do students, staff, administration and others interact with the teacher in this life world?
4) What does this life-world and its elements and variables suggest to the university pre-service courses which prepared this teacher?

Internal hermeneutics, interpretation from within the situation, was used to disclose the meaning of the lived-world of the key informants. Ethnographic field work methodology - qualitative, observational and holistic - assisted the researcher to look with phenomenological eyes at the life-world of the first-year teacher and to live within her world in the search for understanding.

ACKNOWLEDGEMENTS

To Dr. Myer Horowitz, adviser in this search and guide on the research journey, a deep sense of gratitude is felt for wisdom shared and support given. To the supervisory and examining committee, Dr. Patricia McFetridge, Dr. Mary Young, and Dr. Ted Aoki who opened doorways - one to structure, one to the world of anthropology, and one to the ontological meaning of the work - my awareness that an open doorway means new pathways to travel. Thank you. To Dr. Thomas Barone, external examiner, who inspired by his writings and whose "new journalism" assisted in the search for form, my appreciation. Susan Burghardt and Dr. Mary Young served as second readers during the field work portion of the study, gave time, energy and insights generously and the work reflects your responses and my gratitude. To the Adrian Dominican Sisters who began this journey with me years ago and whose commitment to justice and to peace is my daily inspiration, my loving acknowledgment.

To Carole Greene and her drama classes thank you for accepting the stranger in your midst.

But, most especially, to Gwen McDonald and Room 9X, to the administration and staff of Silver Heights Community School, my gratitude for your sharing, your living, your.being. The meanings we discovered together built a bridge directly to the

University classes. You spoke with voices which can be heard throughout this work. I am deeply grateful.

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PROLOGUE

This work emerged out of my need to improve the preservice courses taught to university students, drama majors who are preparing for the last phase of their student teaching experience. For nineteen years I had structured these courses based on the perceived needs of the neophyte teacher, guided by personal experience as a classroom teacher, by observations as a faculty consultant during student teaching rounds, and by academic research on the experiences of the first-year teacher. Many of these studies, however, seemed to be based on a series of questionnaires focusing on specific stages of the first-year teaching cycle and told me little about the life lived by the new teacher thrust into the school world.

Also, there was the knowledge that somehow the drama teacher operated in a different world with a curriculum which was less structured than the usual course content, in a space which was more open and less bound by classroom furniture and with teaching strategies which were geared to different objectives for student growth. These variables should create a world different enough from the general classroom teacher to merit study in a depth way so that the very differences would speak to the curriculum which prepares teachers to operate within that world. Could a study emerge which would build a bridge from the classroom of the first-year teacher to the university courses in drama education?

Certainly this researcher approached the study with preconceived ideas and with years of "baggage" both as teacher and teacher-educator. The teaching of drama/theatre has been my life-work, and the preparing of teachers in pre-service courses the focus of the past two decades. However, methods of critical reflexivity were employed in an effort to "bracket" that knowledge and to bring an inquiring mind and sense of first-time to the search. This had to be balanced by "connoisseurship", by the fact that years of teaching in a drama classroom had trained eyes and ears and a sensitivity to the art form which might refuse to be "bracketed".

So, armed with the desire to bridge-build, I set out on the search for a greater understanding of the phenomenon which is the first-year drama teacher.

CHAPTER I

The Search for Structure

Introduction

The Curriculum Guide for Drama in the Province of Alberta (1970) states that "dramatic activity involves the whole person - the development of the individual through experience and expression of his creative self." It is further asserted in this Guide that creativity can be the result of drama if the classroom activities are presented in such a way that the full resources of each student are encouraged and challenged. (p. 1)

What is being described here is holistic education, an education which develops the whole person - emotionally, physically, intellectually, imaginatively, aesthetically, socially, and spiritually. A teacher who is entering the world of teaching drama for the first time and who has this challenge before her, may well ask, "What tools have I been given, have I developed to prepare me to accomplish this task? How can I use what I have experienced in my pre-service courses? What have I learned which will assist me to create a classroom environment where it is possible for this holistic growth to take place? What do I bring to my teaching life and what influences will I meet when I enter into that life-world?"

The Education Curriculum and Instruction course in drama education at the University of Alberta, a course which is taken in the third or fourth year of the student teacher's pre-service program, proposes to help the students to "interpret skills within the perspective of the discipline of developmental drama" (Course of Study, p. 1) but whether it prepares the teacher-to-be for the task of holistic education in the drama classroom has not been the subject of research.

In order to begin to answer the questions of that first-year teacher, in order to begin to build that bridge between university and classroom of that beginning teacher, it seemed necessary to open the doorway of that classroom, to live in that classroom with a teacher, searching out her perceptions, her meaning of the life-world in which she finds herself. By participating in the social situation and in the relationships which make the classroom a microcosm of both the world of art and the world of education, I might be able to describe, explain, and interpret the life-world of a first-year teacher of drama. And as the layers of meaning are unraveled, as this on-going act of interpretation is carried on, voices may be discovered to speak to the university course which prepares teachers for the drama classroom.

Purposes and Organization of the Study

This study emerged in three stages and in each stage, the purposes broadened and deepened so that what began as a narrow search took on new dimensions.

Stage I: A three week visit (May, 1981) was made to the drama classes of a first-year teacher who had participated in the pre-service curriculum and instruction class the previous term. In this stage, the purpose was to observe a series of drama classes in order to render a composite picture of the world of the drama classroom. The pedagogical implications would then be applied to the curriculum and instruction class the following term.

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1) What level of participation will best give the researcher an understanding of the "experience-near" (Geertz, 1976) activities of the participants in a drama class?

Stage III: This stage, the heart of the study, was accomplished by a six month (November, 1982 - May, 1983) entering into the life-world of the first-year drama teacher for the purpose of describing, explaining, and interpreting her world leading to greater understanding of the influences in that life-world. Looking at the drama classes alone had become too small a focus. It seemed necessary to experience the total school life-world in order to begin to understand that world and her preparation to enter it.

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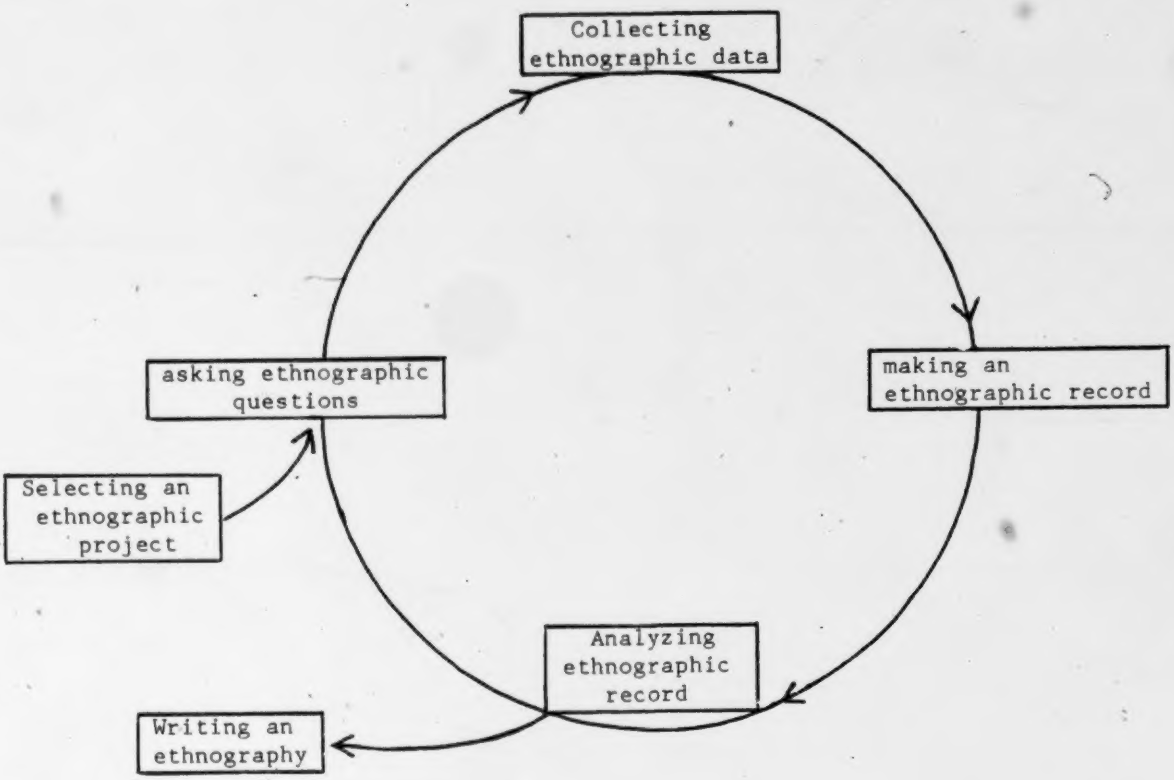
4) What does this life-world and its elements and variables suggest to the university pre-service courses which prepared this teacher?

In the search for structure for this study the Spradley Ethnographic Research Cycle (Figure 1) became the model from which the whole study took form (Figure 2). As the circle developed, it became clear that the end of the cycle, STAGE III, is the entrance to an on-going visiting, revising, teaching, revising, and visiting which like the Dilthey hermeneutic circle has "no true starting point for understanding since every part presupposes the others". (in Palmer, 1969, p. 120)

The Spradley Ethnographic Research Cycle



Collecting ethnographic data
making an ethnographic record
Analyzing ethnographic record
asking ethnographic questions
Selecting an ethnographic project
Writing an ethnography

FIGURE 1

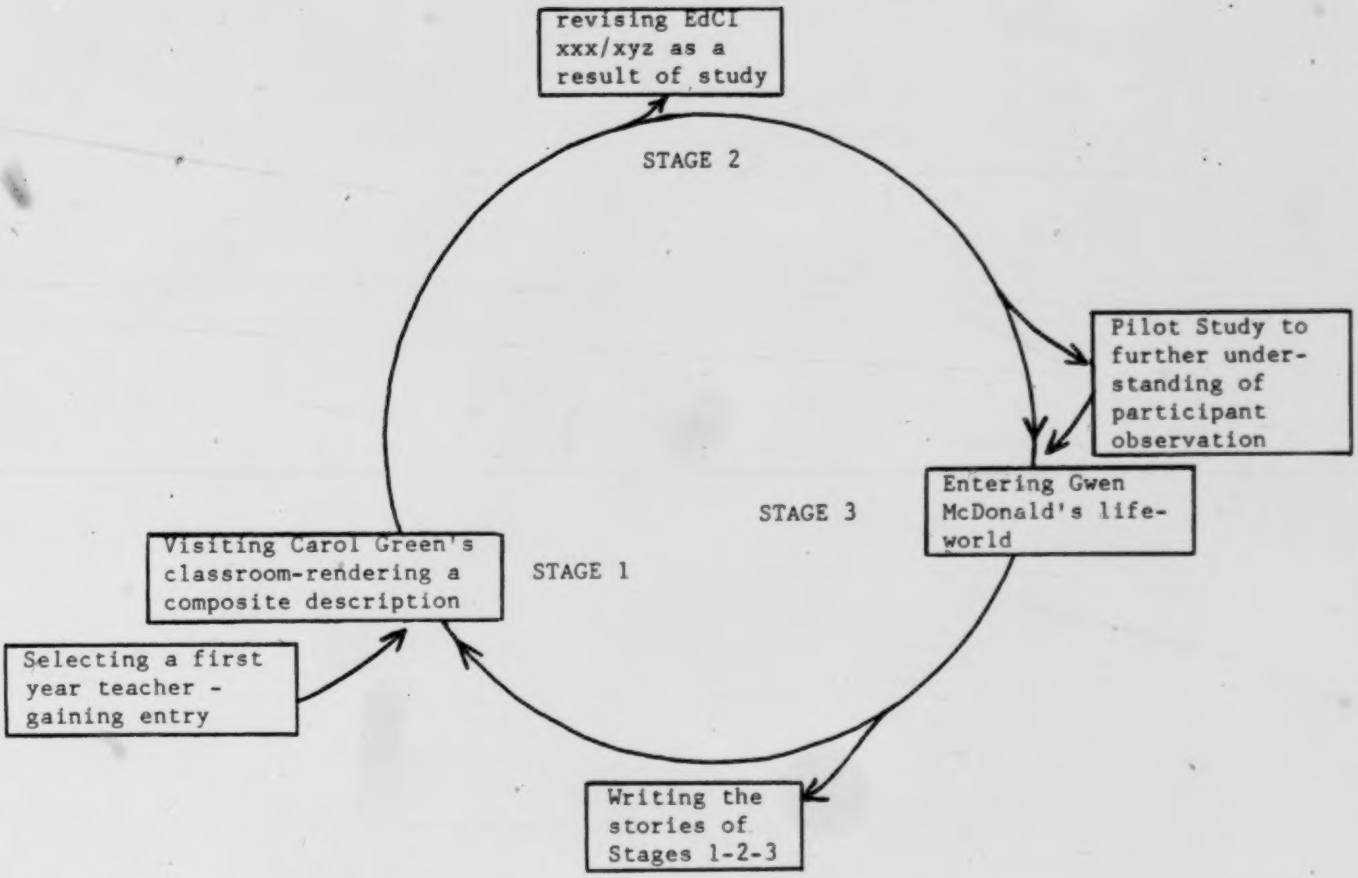

revising EdCI xxx/xyz as a result of study
STAGE 2
Pilot Study to further understanding of participant observation
Entering Gwen McDonald's life-world
STAGE 3
Visiting Carol Green's classroom-rendering a composite description
STAGE 1
Selecting a first year teacher - gaining entry
Writing the stories of Stages 1-2-3

FIGURE 2

In Stage 1 and Stage 3 each part of the steps in the cycle of Figure is followed.

Qualities of an Emergent Study

As with the "emergent themes" of Glaser and Strauss (1967) I found that an emerging study generates the same phenomena - surprises, conflicting data, collapsing outlines, false starts, finally gradual emersion of a structure. This structure is the result of a "conscious search" (Smith, 1968, p. 33), systematically and methodically carried out with care and precision as to plan and execution and as to the perceived accuracy and systematic character of the data collected. (Psathas, 1973) The structure emerges because of the inductive quality of the work which is situational in character and calls for the structure to be flexible, sensitive to the contextual clues, and ready to change as the needs of the study or signs in the data call for modification or new direction. (Werner and Rothe, 1979)

The word "emergent" has its root in the Latin "emergere", to rise up, come forth, from "ex", out of + "mergere" to dip. Ira Progoff analyzes the term "emergent" by explaining that

> that situation in which the sequence of cause-and-effect within a continuous process leads to an outcome that is more than was contained in the cause-and-effect components themselves. It is an unpredictable extra. An integration has taken place and it has brought forth something that is not only new but that is more than simply the result of a cause-and-effect process.
> (1980, pp. 41-42)

It seems correct to apply both the terms "emerging" and "emergent" to the structure of the present study. Stage I began as an assignment in a Curriculum course, an assignment to write a description or a rendering of a classroom situation and a second assignment to look with critical eyes at an educational document. I chose to visit the drama classrooms of a first-year teacher and to analyze, critically, the syllabus of the two curriculum and instruction courses in drama education which I taught as part of the pre-service program at the University of Alberta. These two papers became the basis for Stage I and readied the groundwork for emergence into Stage II, the actual revisions of the course as a result of the work. The two stages emerged but also became an unpredictable extra as participant observation in a first-year drama teacher's classrooms brought forth many questions concerning methodology to be used and about the levels of participant observation which were possible and most effective in this type of descriptive study. This readied the way for an emerging pilot study in which those questions were addressed and new emergents came forth, integrations in knowledge and in new questions about the life-world of the first-year drama teacher. This prepared for Stage III where a six-month living in the school world of the key informant uncovered some meanings in the life of this neophyte teacher. A search for the form in which to tell the story of this journey toward meaning again brought forth new insights. The study has emerged over a three-year period during which time many emergents have occurred.

Limitations of this Emergent Study

Stages I and III of the study each focuses on one teacher, the single instance as described in the literature on case studies. (Simons, 1980) Each first-year teacher was chosen, not because she was a prima facie representative of a class, but because of her placement in geographical proximity to the researcher, the ease of access to her school for entry, and her willingness to serve as key informant for that stage in the study. There can be no effort to make generalizations from the descriptions, although "the study will reveal increasingly some apparently case-bound features of the instance vis-a-vis the class " (Adelman, p. 50, in Simons, 1980) and there may be some generalization from case to case where some instance embedded in the real world situation of each indicated likenesses or differences.

Another limitation has to do with the previous association of the researcher with the two key informants. The fact that the teacher/student relationship was the first one experienced in both cases, that both teachers knew the researcher and had studied with her less than six months before they found themselves involved in her study was a limitation to be acknowledged, worked through, and handled with awareness, tact, and tolerance on both sides. How much this relationship affected the data collected would be difficult to assess. The terms "professional stranger" (Agar, 1980) and the researcher being a "stranger in a strange land" (Wolcott, 1975) indicate the awareness on the part of writers in the field that prior interpersonal relationship is one of the experiences to be "bracketed" while the act of research is unfolding.

Questions of validity often are posed as regards to case studies with an N of 1. The interrogation about interpretation and the mode of authenticating the data analysis indicate an area considered by some researchers to be a limitation in a study of this type. The use of the multi-modal approach of triangulation (Denzin, 1978) or multi-instrument research (Pelto and Pelto, 1970) was an effort to validate the findings. A second reader acted as a check on the emergence of data in both the daily field log and personal journal and a third reader, anthropologist, read and responded in the tenth week of immersion in the life-world during Stage III. Each of these methods served as validation of the findings.

CHAPTER II

The Search for Theoretical Underpinning and Methodology

Introduction

The research orientation of this study was directed by the questions asked at each stage of the study. The search was for meaning, meaning in a drama classroom, meaning in a pre-service course, and finally, meaning in a first-year teacher's life-world. To uncover these meanings it was necessary to take Husserl's (1931) advice and go "to the things themselves", to the humans who are part of the phenomenon being studied. It was necessary to ask, what is it like to be a first-year drama teacher? The search would be, then, ontological rather than epistemological. Heidegger (1972, p. 60) asserts that "only as phenomenology is ontology possible". The search for a theoretical underpinning which would assist in the exploration of the essence of the drama classroom and the life-world of the first-year teacher led to the conclusion that it was with phenomenological eyes that the researcher would have to look in order to reach understanding.

Phenomenology

Phenomenology is "the science of phenomena." (Heidegger, 1972, p. 50) It is conceived as a faithful and unbiased description of the givens of consciousness. It holds a belief in the primacy of experience and in penetrating to the essence of the phenomenon. Merleau-Ponty emphasizes perception as central to phenomenology:

> "It tries to give a direct description of our experience as it is, without taking account of its psychological origin and the causal explanations which the scientist, the historian, or the sociologist may be able to provide."
> (1962, p. VII)

Therefore, to look at the phenomenon of the drama classroom and first-year teacher with the eyes of phenomenology, it will be necessary to describe directly the changing human being, the reality of that human as she is, not as she is constructed or formed by the researcher. Heidegger asserts that "it (phenomenology) is opposed to all free-floating constructions and accidental findings; it is opposed to taking over any conceptions which only seem to have been demonstrated . . . ." There must be a proper method for the "uncovering" of the phenomenon which is "undiscovered", "buried over" or "disguised".

There is an emphasis on context, on humans as situated in their life-world. Therefore, it becomes necessary to study the phenomenon under question as the experiences of their world are unfolding, in fact, to be part of that unfolding:

> To study and understand social situations, the investigator must be concerned with uncovering structures which are shared by participants . . . . The investigator must become part of a particular setting in order to interpret it in terms of the actor's own situational definitions. He must

> interpret people's actions (or their report about their actions) according to the way they understand their everyday life.
> (Werner and Rothe, 1979, p. 113)

Heidegger describes that method:

> "Thus the very point of departure for our analysis [research] requires that it be secured by the proper method, just as much as does our access to the phenomenon, or our passage through whatever is prevalently covering it up. The idea of grasping and explicating phenomena in a way which is 'original' and 'intuitive' is directly opposed to the naivete of a haphazard, immediate and unreflective beholding."

He concludes with . . . "the meaning of phenomenological description as a method lies in interpretation." (1972, p. 61)

Interpretation through internal hermeneutics

The phenomenon to be studied in this research, the life-world of the first-year drama teacher, is involved with people, with human beings in a specific setting, in specific situations. The key to understanding situations is understanding that people in their settings "constantly interpret things; they define the ever-changing context in which they are a part . . . every human situation and activity is comprised of constructs people utilize for making sense of their activities and surroundings." (Werner and Rothe, 1979, p. 96)

In order to reach an understanding of the situational definitions the persons of the study use to uncover meaning in their world, the researcher may use the "science of interpretation", hermeneutics. Historically, hermeneutics grew out of the search for meaning in legal and literary texts, an effort to search for the intents of the authors of those texts. Theology, philosophy, literature, law, psychology as disciplines have each used this term to indicate the search for meaning, specifically the exposition of the text. Werner and Rothe have outlined for the school ethnographer two broad methodological views of the use of hermeneutics in the fieldworker's task of interpreting the experiences of humans in the classroom situation. These views are "external" and "internal" hermeneutics.

External hermeneutics is the application from externally, from outside the phenomenon, of models or principles in an effort to understand the phenomenon. An external definition is placed upon the situation or person within the situation rather than the description emerging from within the situation itself.

Internal hermeneutics, on the other hand, is interpretation from within the situation, the interpretation given to the situation by those experiencing it. It includes the procedures which the actors use in the search for meaning in the situation-as-lived. Werner and Rothe point out that the fieldworker utilizing ethnographic field work methodology in the process of interpretation "substitutes for text the situations, activities, artifacts, conversations, and other human productions which are observed and described." (1979, pp. 98-99) This definition led to the conclusion that it was through the use of internal hermeneutics that the meaning of the life-world of the first-year drama teacher could be disclosed.

The four concepts, central to the view of ethnography as internal hermeneutics as created by Werner and Rothe were accepted by and became central to the search for understanding which lay at the heart of this study. These premises are

> 1. Interpreting the social world is inherently different from describing the physical world;
> 2. Interpreting is a temporal and cumulative process;
> 3. The interpreter is an important part of the outcome of interpretation; and,
> 4. Interpretation is characterized by consensual guidelines.
>
> (1979, p. 99)

1) Because it is a social world, not a physical world to be studied in this research, the act of interpreting will have to do with the motives and intents of the actors who are part of the study. It will be important to discover the "intents and definitions inherent" in the activities observed. This is not the same as imposing order on the chaotic pattern of the physical world. Within the social world of the first-year teacher, the act of inference will be based on the motive of the informants as if those motives were those of the researcher.

2) As with interpretation of a text, the meaning of a social

action is circular. The meaning of any particular part of the activity requires a meaning of the whole activity and vice versa. Achieving a meaningful interpretation is a process of constant movement between parts and whole in which there is no starting point or ending part. Dilthy asserts that

> ". . . the circularity of understanding has another consequence of importance to hermeneutics: there is really no true starting point for understanding since every part presupposes the others.
> (in Palmer, 1969, p. 120)

Therefore, the interpretation will change throughout the study as each frame of reference modifies and gives new meaning to the parts which make up the whole. This creates a cumulative process of understanding based upon dialogue with the key informants. Ricoeur speaks of the "reciprocity of intentions" which is the "event of dialogue" and of understanding being "illuminated by the common light of discourse." (1976, p. 19) As the study emerges and the questions are asked and answered and asked, the question of the validity of the dialogue will be kept before the researcher's consciousness. Godamer calls for an I-thou relationship with the text [person as text in this study] and suggests that "the text must be allowed to speak, the reader (researcher) being open to it as a subject in its own right rather than an object." (in Palmer, 1969, p. 197) The style and form of the dialogue established will attempt to mirror the Paulo Freire admonition that "because dialogue is an encounter among men who name the world, it must not be a situation where some men name on behalf of others . . . . Dialogue further requires an intense faith in man, faith in his power to make and remake, to create and recreate, faith in his vocation to be more fully human." (1968, pp. 77,78)

3) What the interpreter brings to the act of interpretation matters - the conceptual "baggage", the experiences, the biases, the values, the guiding questions of the study - all influence the view the researcher will have of the educational situation. Elliot Eisner speaks of educational connoisseurship, the art of perception in a classroom based on appreciation of educational practice growing out of an experiential level. (1977, p. 2) In this study there will have to be a constant balancing of the tension between years of experience as a teacher and instructor of teachers, the knowledge of the drama/theatre classroom and teaching style with the attempt to enter the situation as a child/learner/student. (Agar, 1980) The skill of "bracketing", acknowledging and attempting to suspend the preconceptions carried into the situation, is one to be developed as the study processes. There is no way I will come to fully understand the intents and perspectives of those involved in this study because I cannot experience the same reality as they do but I can lay out the ideological baggage in order to put my interpretation in a fitting context. I can work for critical reflexivity - making self conscious of my own preconceptions about the phenomena under study.

4) The consensual guidelines will be presented in the section on Methodology.

The Search for Methodology

In order to answer the questions posed about the "things themselves", a methodology would be needed which was qualitative, observational and holistic. "Methodology is not something to be appreciated solely in terms of its internal esthetics . . . one chooses the methodology which will help to achieve the goals of the work." (Agar, 1980, p. 77) Many educational researchers are turning to the anthropologist and the community study sociologist borrowing from their research tradition a methodology which will "allow the researcher to strip away the veneer of everyday behavior in order to come to grips with the intentionality, reflectivity and autonomy of each subject." Labelled simultaneously ethnographic field work methodology, participant observation, qualitative observation, case-study, and field study the basic process of each seems to be

> observing,
> interviewing,
> participating while analyzing emerging themes,
> confirming results with informants as work progresses,
> discussing data and themes with others who have influence or interest in the phenomenon being studied and
> getting readers' reaction.

Those who have sought to uncover meaning in the school setting, Janesick's *An ethnographic study of a classroom teacher's perspective* (1977), Hawke's *The life-world of a beginning teacher of art* (1980), Smith and Geoffrey's *The complexities of an urban classroom* (1968), Cottrell's *The teaching experience: portraits of enthusiastic, successful English teachers* (1982), and Odynak's *Kanata Kit one: a classroom experience* (1981) have each used the field work methodology in a somewhat different way. The search of this study would involve the emergence of the way which would best assist in the discovering, the illumination of meaning in the life-world of the first-year drama teacher.

The Meaning of Entry

Although this primary step to being "out in the field" is given differing names in the literature of field-work (Agar, 1980, titles this "Presentation of Self"), the concept remains the same. Those who will be the key informants of the study must give permission for the researcher to enter their lives and participate with them in the day-to-day unfolding of events. They must come to trust and value the participant observer enough to be willing to share intimate thoughts with her and answer endless questions. (Bruyn, 1966) In order to facilitate this, a role must be established, a role which will make it mutually possible for the researcher to collect information. Writers in the field have stressed the importance of this role and its initial development, since entry, the way it is accomplished, both officially and unofficially, will influence how people see the participant observer during the entire study. (Geer, 1964; Kahn and Mann, 1952; Vidich, 1955) Becker (1961) suggests that throughout the study the researcher should monitor the view the participants have of her in order to draw the role definition from what people do and say with each other and what they do and say with her. Agar (1980) warns that initially the researcher will be treated with caution. This seems to support the concept that the role will emerge gradually and that it will, in time, be defined mutually by the participants in the study. Powdermaker asserts that

> . . . as a human being involved either directly or by empathy in events, the ethnographer is forced to give attention to personal responses, an attention that is by nature subjective.
> (1966, p. 9)

And, finally, armed with the anthropological comments on entry and the slowly evolving role of participant observer, Paulo Freire's words give the final admonition:

> Teacher [researcher] and students [informants] co-intent on reality, are both subjects, not only in the task of unveiling that reality and thereby coming to know it critically, but in the task of re-creating that knowledge.
> (1968, p. 56)

The knowledge which was being sought was the elements of the drama classroom.

Stage I - Entry and Role

Entry to Littlecrest Junior High School was achieved through the district office rather informally by one of the co-instructors of the University course in curriculum and instruction. It was difficult to know how the role was defined in that telephone call. However, when school district permission was given orally and I called the principal, the role was defined by him as, "I hear you're going to visit Carole Greene's drama classes." Before suggesting this school to the course instructor, I had spoken to Carole, informally, to be sure that she was open to having a researcher in her class for a three-week period. Also, together, after formal entry had been gained, we had to face the problem of the fact that the researcher was her former instructor, major advisor and faculty consultant for student teaching rounds. The experience of Cottrell rang in my ears. Hers was a reverse situation where she (the researcher) was using as a key informant an experienced English teacher, former instructor of hers:

> It was that image of my former self -- inadequate adolescent -- which gave rise to my nervousness and diminished the effectiveness of my interviewing.
>
> (1982, p. 181)

Glaser and Strauss (1967) added to the insecurity by suggesting that acquaintanceship would tend to bias one's perspective and interpretation. However, Hayano (1979) has argued that it is perfectly reasonable for a researcher to revisit a situation in which he was at one time an active participant and Jones (1973) begged for greater honesty and directness, more of a sense of being oneself in the field situation. He advocates dropping role-playing when entering into participant observation and informing the participants as to who you are, what you want, and what you will do with what you gather. Using this direct approach I informed Carole as to the study, told her I would write a description of her drama class, we agreed upon a method of her reading and responding to the description, I explained anonymity and the careful protection of both her name and of the school identity and I supplied an informal consent form which she signed (See Appendix A). Her response at each step was interest and a type of suppressed excitement. She used the phrase "another pair of eyes" to describe how she felt about someone coming in to see her work and to feed back to her what was seen. And she added "and I'm glad it's you. I'm used to your input during peer teaching and student teaching."

Despite Carole's assurances, as researcher I reminded myself of the tension to be maintained between the emic (insider) view and the etic (outsider, distanced) view. Agar (1980, p. 51) defines the stance as "detached involvement" and Aceves (1974, p. 76) speaks of the "controlled schizophrenic state". Whyte (1955) found in his classic street study that people judged the researchers on how they conducted themselves on a day-to-day basis rather than on any official explanations they offered. So I went forth into Littlecrest Junior High School ready to watch, record, and describe, ready to be insider and outsider simultaneously as the role was defined for me by Carole Greene and the drama students during the three weeks of participant observation work in their classroom. (See Chapter III)

Stage III - Entry and Role

By the time preparations were underway to seek entry to a school for the last stage of the study, a pilot had been conducted on the topic of the levels of participation possible in the drama classroom setting. (See Chapter IV) Once again, an informal approach was used to explore the attitude of Gwen McDonald about having a researcher in her life-world for a six month period. And, once again, the response was positive. She had not as yet begun her teaching career but could see no problem as she looked ahead to having someone who had fulfilled other roles in her life (again, instructor in curriculum and instruction courses, major advisor, and faculty consultant in student teaching rounds) being part of her world for six months of her first teaching year. Once this openness on Gwen's part was assured, a formal request was made both by personal interview and in written form to the district supervisor of the school system where Gwen was hired and to the University Field Service office. Both permissions were verified and a call to the principal of the school followed the district supervisor's negotiations for a researcher to be allowed entry.

The role was more complex in the Stage III situation. In Stage I, a researcher present in the school affected only Carole Greene since the questions guiding the research had to do with the drama room and were not probing for inter-relationships in the rest of the school. Stage III questions explored the first-year teacher's life-world. The principal of Silver Heights Community School, Bob Hughes, seemed immediately aware of the scope of the study because he questioned how many and what type of interviews would be held with staff members other than Gwen McDonald and offered to set up a time and place for the study to be explained to them. He was ready to assist in the definition and emergence of the participant observer's role by his teaching staff. In the first formal meeting with Gwen the protection of her rights was explained, anonymity and protection of her name and the name of the school were defined and she signed the informed consent form (see Appendix A). As with Carole Greene, we discussed our past relationship, any fears she had, made plans for the keeping of a Journal or log book by her during the first two months when I would not be with her. I was aware of Rowles' (1978) warning that one of the dangers of a participant observation experience may be a resulting dependency. When informed that as researcher I would ask many questions but not be free to answer any, Gwen responded, "Oh, I wouldn't want you to. This is my first year of teaching and I wouldn't want you or anyone to influence the choices I make. But I imagine it will be good to have someone as a listening post." The key informant was beginning, early in the study, to define the participant observer role.

Stage I: Data Collection and Analysis

The early stages of the study were influenced by the Glaser and Strauss concept of theoretical sampling

> data collection for the purpose of generating theory whereby the analyst jointly collects, codes and analyzes his data and decides what data to collect next and where to find them, in order to develop his theory as it emerges.
> (1967, p. 45)

A field log book was kept as each drama class was observed. The data were analyzed each night by means of feed-back and search for outstanding themes. The notes were kept according to Spardley's classification of

> condensed accounts: phrases, single words, and unconnected sentences were kept during observation;
> expanded accounts: as soon as possible after observation, the log book condensed accounts were used for fuller description. Here the concept of Geertz's "thick description" (p. 73) was applied.
> analysis and interpretation: generalizations, meanings to other drama teachers, and insights were explored and connections made.
> (1980, pp. 69-72)

Formal interviews which were tape recorded were held with Carole Greene and transcriptions of the interviews were made within a day of the taping. The transcription was then coded according to the themes which were emerging in the field log book. Informal interviews were held, almost daily during the three weeks - chats before classes, after classes, and over coffee breaks. This material was written as condensed accounts as soon as possible and expanded during the evening hours.

Document analysis was done of students work posted on bulletin boards, of student journals which Carole asked students' permission to let me read, and of hand-out material which Carole offered to show me. She never offered either unit plans or lesson plans and I chose not to ask to see them.

The making of a domain analysis (Spradley, 1980, pp. 85-99) after the final day of data collection assisted in the final emerging of the themes which were important to Carole Greene's drama classroom and began the process of search for a form in which to make the classroom come alive and with which to build the bridge back to the university.

Stage III: Data Collection and Analysis

By the Stage III portion of the study, the search for understanding and meaning had taken on a phenomenological perspective which influenced the process of data collection. The Guidelines for Interpretation by Werner and Rothe became just that - guides in the search for meaning in the life-world of Gwen McDonald.

Guidelines of Interpretation

1.00 Rule of Intention. The meaning of something is related to its intent:
    1.10 What are the actors' intended meanings
        1.11 What are the primary ideas they intend to communicate?
        1.12 What are the projects (goals) to which activities are directed?
        1.13 Why are they saying or doing this (e.g. motives and reasons)?

1.20 What are the actors' frames of reference? (Situations are lived on the basis of certain frames of reference, most often taken for granted and unquestioned, because they are shared amongst participants) e.g.

  1.21 What are the background goals, assumptions, values, experiences, and interests from which participants speak and act?

  1.22 What legitimizations are shared among participants?

1.30 What is the ongoing "Grammar" of the situation? (Parts of a situation are to be understood in terms of the ongoing intended whole). e.g.,

  1.31 What does a component part (activity, speech event) mean in terms of the whole? (i.e., the meaning of individual words are interpreted in relation to use in sentences and paragraphs; figure and ground are inseparable).

  1.32 What are the relations among the component parts? How does each part relate to the rest of what has been aid or done?

2.00 Rule of Context. The meaning of something is related to its context:

  2.10 Immediate Context: What are the immediate contextual factors that prompted this act: e.g. antecedent conditions, expectations, time, place, etc.

  2.20 Biographical Context: Who is saying this? Why? What led up to it? What does it mean in the overall experience of this participant?

  2.30 Group-Institutional Context: What is the larger political, economic, or historical background within which this action or situation occurred?

(Werner and Rothe, 1979, pp. 111-112)

Several tools of data collection were used and the Guidelines, applied to them as a method guided looking, hearing, questioning, and intuiting while the participant observation period was being lived through. Again, as in Stage I, a field-log book was kept and, again, Spradley's condensed account, expanded account, and analysis and interpretation were followed. In this stage, however, a fourth tool of data collection was added, the fieldwork Journal. (Spradley, 1980, pp. 71-72) This Journal began as the record of the personal side of fieldwork, the subjective reflections on the log book happenings. However, as the months progressed and the Journal was perceived as being a valuable instrument of discovery, integration, and connection-making in the study, it expanded along the lines of the Intensive Journal method (Progoff, 1975) and sections of the Journal evolved from nightly writing of reflections following a feedback of the daily log notes. (See Appendix D)

As in Stage I, formal interviews were taped and later transcribed. For this stage, however, although bi-weekly formal interviews were held with Gwen, several members of administration and staff were also interviewed in an effort to search for meanings in Gwen's life-world. The two principals, the vice-principal, the language-arts coordinator, one of the school counselors, and both of the other first-year teachers entered into dialogue in a taped interview, the interviews were transcribed and then became text for data analysis. Informal interviews with Gwen were held on a daily basis, as was interaction with staff and support staff. Giddens claims that "immersion in a form of life is the only means whereby an observer is able to generate characteristics and generalizations about the processes under observation". (1976, p. 161) It seemed that it was through informal contact, in what Smith (1976) calls "interpretive asides" that much of the conflicting reports, contradictions, discrepancies, and negative evidence appeared. Becker (1961, p. 260) asserts that it is through this negative evidence that the researcher is led to refine and test her theories.

Another informal interview method evolved in what I grew to call our "stream-of-consciousness" interviews. Gwen travelled from one wing to another several times a day. After the first week, in which I studied her patterns of movement and watched carefully to see if this traveling time was a time of student interaction with Gwen, I found that she waited until all students had cleared a classroom, locked the door and moved through the halls to the other wing, alone. I attached myself to her side and for a week or so asked a question about the class which had just ended, or about the one we were moving toward. It was like finding the key which would unlock a torrent. The words poured out, reflecting, agonizing, pondering, questioning, or describing. Within a few days, there was no need for a question. As she locked the door she began speaking and stopped somewhere near the door of the classroom in the opposite wing. I would head for a table and rush to get down in the log book the paraphrased content of the stream-of-consciousness monologue which had just taken place. Often, the material which emerged was in some way contradictory to that which had been voiced in formal interviews. At times, it was supportive of views expressed elsewhere. There were times when it brought up topics which we had never discussed and, therefore, formed the basis for the next formal interview.

In following another anthropologist, (Langness, 1965) a life-history interview was taped, transcribed and analyzed. Several times over the six months, in formal or informal interview situations, Gwen and I returned to some aspect of this life-history interview, added information, questioned inconsistencies or found some new aspect of her life-history which illuminated some attitude or reaction to a school happening.

Document collection and analysis was another method of drawing forth information about Gwen's life-world. Each mimeographed class hand-out was collected, letters to parents, copies of notes from administration, handbooks of regulations for students, parent/teacher handbooks, letters from district supervisors or announcements about professional development days were solicited from Gwen until she developed the habit of saving one of everything for the document collection. These were analyzed in light of the Guidelines for Interpretation and became part of the texture of the description of her life-world.

Added to Stage III was yet another method of data collection not employed in Stage I. A second reader was asked to read the field log and journal every two weeks during the first ten weeks of the study and to then enter into dialogue in an interview which was taped, transcribed, and then became text for analysis. This methodology had been suggested by a visiting ethnographer (Janesick, public lecture, 1980) and proved to be a valuable tool as an internal validity check. Recognition of biases, realization of emerging themes, reflecting back what she heard being said or the direction of the researcher's thoughts, was a fresh view and provided invaluable insights. The fact that this reader was also a drama teacher provided another element of "connoisseurship", and the fact that she was teaching the curriculum and instruction course XXX/XYZ while the study was in progress, ensured an immediate application of discovered needs to the drama majors studying that term. However, fear that this reader might be looking with the same eyes, hearing with the same ears, and intuiting as a drama teacher might intuit led to a request to someone outside the discipline, an anthropologist, to read the field log and journal materials after the twelfth week. This reader's response ensured an experienced field worker reflection on the progress of the work and brought meaningful insights to the foreground. Each reader added a new perspective to the study.

As the data collection was progressing, a process of emergence of themes occurred. Glaser and Strauss describes this emergence.

> . . . the analyst jointly collects codes, and analyzes the data and decides what data to collect next and where to find them, in order to develop his theory as it emerges.
> (1969, p. 45)

Thus, the researcher analyzing data, inductively, allows the themes to emerge from the work, tests the themes, using a constantly comparative method. In much the same way Rowles describes his research

> Fascinating perspectives began to emerge . . . . Some of these findings could have been anticipated but they were the top of the iceberg. Over months of conversation additional new themes began to surface . . . . I sought to organize the material within a conceptual framework that could incorporate the new themes emerging from my friendships. This translation was no 'Eureka' phenomenon characterized by flashes of blinding insight but a laborious fuzzy process of on-going interpretation firmly grounded in the 'text' of the field experiences.
> (1978, pp. 180-182)

During the eighth week of data collection, it became clear that nine areas of influence on the first-year teacher's life-world were appearing over and over again. All the field-log notes and journal reflections were then coded according to those nine themes. By the fourteenth week, the nine themes had merged to six influences of the life-world of the first-year teacher and a model formed which illustrated those nine themes. The external influences (out of school life-world) which affected those themes were also included in the model. (See Figure 6, p. 95) A modified coding was then formed which incorporated the nine original themes but also included the newly emerged model.

The entire process of data collection and analysis supported Agar's findings:

> The process is dialectic not linear. You learn something (collect some data), then you try to make sense out of it (analysis), then you go back and see if the interpretation makes sense in the light of new experience (collect more data), then you refine your interpretation (more analysis) and so on.
> (1980, p. 9)

Stage I: Emergence of Form

The search for the narrative in which to tell the story of this study was a circuitous one. The search began with the Glaser and Strauss declaration of the mode in which the ethnographer/social scientist writes

> Often he will give at least background descriptions of places and spaces. Sometimes he will offer accounts of personal experiences to show how events impinge upon himself. Sometimes he will unroll a narrative.
> (Glaser and Strauss, 1967)

The word narrative led to a search which uncovered the writing of Barone, one of the exponents of the new journalistic style and to the description of a classroom "of Scott and Lisa and other friends." (1979) This narrative style merged with the literary background already part of this researcher's educational baggage and the style of the Mrs. Greene classroom description was born (See Chapter III). As the field log was read again and again in feed-back, the voice of Carole Greene was clear to me, verifying, explaining why this was so, describing, explaining and so her voice was allowed to be the undercurrent, the musical scoring, the punctuation and accompaniment of the narrative.

The writer may describe and explain but it is Carole Greene's voice which interprets, uncovers meaning, brings to the light of day that which is concealed. She draws forth the essence of her drama classes.

Stage III: Emergence of Form

Again, the work of Barone illuminated the search for form for the description of Stage III. In "The Meadowhurst experience: phases in the process of educational criticism" he explores form with voices from Powdermaker, his own field notes filled with children's voices, the voice of Rosalie Wae, Robert Bogdan, the German scientist Rekule, Robert Pirsig - all forming a cacophony of sound which ultimately describes and interprets a classroom experience from which themes emerge. (Barone, 1982) This discovery was followed by an exploration of the situational analysis of Velson (1967) which advocates the inclusion of lengthy excerpts from field notes which allows the reader to become part of the interpretation, to enter the work by verifying the research or rejecting it. And, finally, Kenneth Beittel (1973) develops the form he labels "multiple consciousness narrative" in which several individuals (an artist, a teacher, an art assistant, and a visiting psychologist) create an artistic process in describing a classroom setting and activities. These forms merged as the voices from Silver Heights Community School emerged to create and then comment on the six influences on Gwen McDonald's life-world in her first year of teaching. A descriptive account was the result, an account attempting to use Geertz's "thick description" - (1973, p. 23) a rich account of experience rather than a superficial one. It has as a goal a respect of the reader, an effort to draw the reader into the life-world so that participation in the interpretation could be the result.

Validity in the Search

Ethnographic field work methodology is concerned only with internal validity, with a proven demonstration that the elements uncovered or discovered in the search for meaning are congruent with the meanings as held by the participants and are true to the life-world being explored. Internal validity asks if the researcher actually observes what she thinks she is observing.

Smith recognizes four major conditions assuring valid data in an ethnographic study:

> direct on-site observation;
> triangulation and multi methods of data collection;
> sampling; and,
> attention to muted cues and unobtrusive signs.

Each of these requisites was fulfilled in both Stage I and Stage III.

Bryn speaks of "subjective adequacy" and offers six indexes to follow in order to produce a worthwhile participant observation study

1) Time: the more time spent on site the more chance of an adequate account of the social meanings by which the participants live;
2) Place: the closer geographically, the researcher lives and works to the people studied, the more accurate the account is apt to be;
3) Social opportunities: the more varied the opportunities and activities participated in, the greater accuracy is possible;
4) Language: the more familiar the language, the more accurate the interpretation;
5) Intimacy: the greater the degree of intimacy, the more accurate will be the interpretation;
6) Consensus of confirmation: the more the observer confirms meaning with the informants, either directly or indirectly, the more accurate will be the interpretation.

(Bruyn, 1966)

All six of the indicators were applied to the Stage I and Stage III portions of the study with regularity. The only area lacking a positive conformity to the adequacy checks was the time requirement for the Stage I study. Three weeks is too short a time to spend in a school setting for valid conclusions. It was decided, though, that the narrowness of the focus, a question relating directly to one course, the drama classes of the first-year teacher, would justify a shorter time spent in the field. Otherwise, the researcher lived and worked close to each school, participated in varied activities, knew well the language of the classroom and of the discipline being studied, and entered the field knowing and respecting both of the key informants and their chosen profession.

Two readers of the field notes and journal added a depth of validity check to the process of data collection and analysis. Interpretation was constantly shared with the participants of the study, directly in formal interviews, and indirectly in interpretive asides. Discrepancies and contradictions were pursued and facts cross-checked by corroboration from another source. There was little reason to feel that informants weren't telling the truth, but there were times when it wasn't clear if informants were aware of their own underlying intents and motives. These perceptions were probed when inconsistencies surfaced. An effort was made to reconcile such differences so that valid conclusions would be the result.

Strategic Ethnography

> Case studies are a 'step to action'. They begin in a world of action and contribute to it. Their insights may be directly interpreted and put to use; for staff or individual self-development, for within-institutional feedback, for formative evaluation, and in educational policy making.
>
> (Adelman, 1980, p. 60)

The case studies which form the basis of Stage I and Stage III were not entered into with any preconceived hypothesis or hidden agenda. The searches were guided by specific questions which formed a framework for observation and participation. However, the desire on the part of the researcher to "use" whatever was discovered and illuminated by the description and interpretation to bridge-build to the university classes could be called a 'step to action'. Beittel outlines the "formative hermeneutic mode" which Smith (1976) feels is close to an intertwining of understanding and helping in which the narrative takes on an action perspective. Suransky would appear to negate the possibility of a 'step to action' when she asserts that

> [Phenomenology] has no 'solutions' and no 'product' to offer, but is an open-ended pursuit of understanding based on dialogical encounter and the perception of socio-cultural relativism and its concomitant meaning structures.
> (1980, p. 172)

On the other hand, Werner and Rothe (1979) hold that ethnographic descriptions provide insights about instruction. As a mirror, these descriptions may help us to see what we do, making explicit some features of instruction which are taken for granted.

The search for the possibility of "bridge-building" finally led to the concept of "strategic ethnography" as it is accepted by some cultural anthropologists (Spradley and McCurdy, 1972, pp. 4-5) who assert that ethnography [and studies using ethnographic field work methodology] can be the basis for implementing change. This led to the acceptance of the stance of self-scrutiny which would assist the researcher to look into the mirror of self-reflection in a critical way (Aoki, 1979, p. 13) and to apply whatever was uncovered in the two case studies to the university courses which were the preparation for these first year teachers. Freire supports this attitude with

> The more active an attitude men take in regard to the exploration of their thematics, the more they deepen their critical awareness of reality, and in spelling out those thematics, take possession of that reality.
>
> (Freire, 1968, p. 97)

Summary

This study will involve two case studies in which the search will be a search for meaning as the phenomenon of the classroom and the life-world of the first-year drama teacher will be entered into by the researcher as a participant observer of that world. The uncovering of meaning will be carried out reciprocally through internal hermeneutics, considering the key informants as ever-changing actors in every-changing situations. The researcher will enter into dialogue with these informants and with others in their life-world (Stage III) in an effort to understand the first-year of teaching, the intentions and motives of the actors as they lived that first-year, each part of it contributing to the whole. The researcher will attempt to bracket, acknowledging the preconceptions and biases brought to the study, at the same time attempting to balance the elements of connoisseurship in teaching and in the discipline of drama which are part of her life-world.

Ethnographic field work methodology will be used as the process of gaining entry to the field, data collection and data analysis are followed. Role in the field will be developed and endowed mutually by the participants in the study and by the researcher as the needs of role emerge. Prior acquaintance and a teacher/student relationship were acknowledged and will be coped with as one of the tensions of the field-work situation. The complexity of the Stage III relationships of expanded staff in comparison to the Stage I simple relationship of researcher/key informant forms an interesting point of difference.

The simple data collection methods of Stage I will be expanded for Stage III as more time in the field, expanded key informants, and knowledge gained in the Stage I experience disclosed added needs and new methodologies. Guidelines of interpretation take on a phenomenological aspect in Stage III as meaning is explored and as intentionality and contexuality emerge as important to the study.

The new journalistic style as modelled by the work of Barone leads to two differing forms of description in Stage I and in Stage III. In both, however, the emerging voices in the study are basic to the descriptive mode chosen.

Internal validity is verified through checks with the conditions listed by Smith and through the indices as structured by Bruyn. The use of two external readers of field notes and journal provides an on-going validity check as does continuing dialogue with informants in the study.

And finally, the decision to allow the study to be a 'step to action' led to the acknowledgement that for this study, an acceptance of the possibility of strategic ethnography would allow the researcher to continue with the search for thematics, a critical awareness of the need to build bridges from Stage I and Stage III to the University courses which train drama educators.

CHAPTER III

Stage I: The Search for Meaning in the Drama Classroom

Entry to Littlecrest Junior High School

A call to the central offices of the public school system cleared the way to a three week visit to the drama classes of Littlecrest Junior High School. A second call to the principal of the school, Tom Jamison, verified the informal conversation with Carole Greene the evening before. I was free to spend as much time in Carole's classes as was needed to write a descriptive study. Carole seemed eager to have a visitor and wanted to talk about her classes from the first call onward.

Introduction to Carole Greene

As a first-year teacher at Littlecrest, a junior high school attached to an elementary school in a middle-class neighborhood, Carole was assigned to a program of seven classes. She taught five drama classes (three Drama 7's, one Drama 8, and one Drama 9) and two Language Arts classes, (L.A. 7). Each week she had three preparation periods. She labelled the administration of the school "fantastic" and commented on the "supportive" attitude of the principal. An example she gave of an action which would prove the attitude toward the Arts in her school was the fact that the day following the first performance of one of her classes, she found a note in her mail box express-ing the congratulations of the principal on the success. However, she felt from administration no pressure to produce, no suggestion of an all-school show, just an acceptance of her program as she developed it.

From staff members, Carole discovered varying levels of support. From the Industrial Arts teacher, a willingness to build sets, make props and offer creative ideas for her program made the early productions and noon hour troupe presentations easier. From others, she found almost a resentment of the extra hours she spent at noon, after school and on weekends working with the students on the programs they created. There was a Language Arts committee which met frequently and planned units. The assistance of the experienced teachers in this group proved "invaluable" to Carole.

In the drama classes, she felt herself "very prepared" since she had had in university both content courses and a curriculum and instruction integrated program in drama education. However, in her minor, Language Arts, she had taken the minimum in content courses and no methodology courses, so felt unprepared and "floundering".

Having gathered information both by formal (tape recorded) interviews and informal (chats over coffee) interviews, I made three weeks of visits to Carole's Grade 7 drama classes.

The following reconstruction is a composite of the three classes.

I Hear You, Mrs. Greene, As I Step Into Your Drama Room

> That I show, I, the playwright
> How they step into each other's room
> with schemes
> Or rubber truncheons . . .
> The words which they call to each
> other I report.
>
> (Bertolt Brecht "The Playwright's Song")

I open the door of Room 104, Littlecrest Junior High School. The bell hasn't rung for the third class so the room is empty but lighted, awaiting the grade 7 drama class. The first word I sense is "space". The drama room is a double space, made even more spacious by having all the furniture pushed against the four walls. Stair units, levels, risers, a prop closet, two tables with chairs around them, a teacher's desk, two costume racks, a sound system, and stools are all neatly gathered against the exterior making a large area in the center.

> They (drama troupe) contributed a lot. They painted everything in black, the levels and things so that the focus would be on the people.
> (Mrs. Green: Interview - Appendix B)

Immediately the word "color" explodes in my mind. The white walls and whitewashed bulletin boards are riotous with colors, reds, greens, blues, yellows, words with variegated letters leap off the white surfaces. DRAMA TROUPE and NOONTIME THEATRE with pictures of students 'doing' are sprawled across the bulletin boards. The top space in the room front proclaims theatre vocabulary interspersed and interconnected - ACTING, MAKE-UP, STAGE-CREW, DIALOGUE, march with each other. Two shelves run across the back of the room, one half marked JOURNALS in large letters holds thick volumes with bright colored jackets; the other half is bare. On all sides hangs student work - clown faces with individualized make-up, puppet posters, one-act play covers, line drawings. The prop closet, labeled TOP-SECRET also has a clown picture guarding it.

> The first time I came in things were all over it and so were the kids ...So I established areas ... Everything is theirs, not mine, but ours.
>
> (Mrs. Greene Interview - Appendix B)

The door bursts open. Two boys and a girl on crutches come through and stop abruptly. The grade 7's are surprised. "Hi", "Are you a sub?" "Where's Mrs. Greene?" are quickly thrown to me, sitting at a table to their right. They move on toward the empty shelf at the assurance that "No, I'm not a sub" and "Mrs. Greene will be here, I'm sure." Looks of relief accompany the setting of their books on the shelf and the taking off of shoes and lining them up under the shelf. Eight students enter. Although the room has two doors, one at each end, all seem to use one. Some students greet me, others turn to their left to look at the pictures of drama troupe.

"Look at you," and "here's me" are heard. The ones who have books already placed, visit, sitting on the shelves, or at end on the black levels stacked there. One or two drift toward the room center and sit on the floor. Six more students drift in.

Mrs. Greene enters, reading. She sees me and waves, then, leaving the door open, goes to the far left corner where the teacher's desk is angled and out of the way. She is a tall, attractive woman, wearing a patchwork blue skirt and light blouse, and a serene, pleasant expression. In her first year of teaching, she is sorting through her approach to her new profession.

> I think I learned a lot about myself before
> I got here and I think if I start with me,
> I can easily reach out to others.
>
> (Mrs. Green Interview - Appendix B)

She speaks to some of the students nearest to the desk, takes off her shoes, picks up a clip board and crosses the room to the area near the drama troupe bulletin board. With a "pardon me" which parts the five students near the board, she retrieves a stool and takes it to the circle which is now forming in the room center, students sitting cross-legged or with legs stretched comfortably before them on the floor.

> (I want) ... a really good rapport with
> students, how to get it and how to
> maintain it ...
>
> (Mrs. Greene Interview - Appendix B)

The bell rings stilling some of the hum of visiting which is going on. All are now seated on the floor. She waits for complete silence. It comes quickly. The register is taken and calls of "here", "yo", and "present" fill the air.

The new body in the classroom is introduced as "a visitor from the University. She's here to see our class and see how we do. Just be yourselves, your own lovely polite selves." This brings laughter and calls of "hi" and one comment of "have fun."

The teacher says, "Find your own space". As they do this, filling the room physically with little noise and no entering of the space of another, Mrs. Greene pushes back her stool, goes to the light switch and turns off the general illumination, leaving on two spotlights, one red, one blue, which mute the light and change the basic room tone. She then turns on music and clearly calls out warm-up side-coaching. "Move gently, one foot, both feet, add one hand, whole arm" until the entire body is moving to the beat set by the rock group. She is moving with and among the students doing the warm-up with them.

> I never expect them to do anything I wouldn't do. I take my shoes off, sit on the floor. Nobody gets a privileged position.
>
> (Mrs. Greene Interview - Appendix B)

There are signs of student enjoyment. All are participants with little eye-contact with each other, some smiling, and some with eyes closed. Movements are free. "All add sounds as you move." Little sound is generated. Mrs. Greene begins vocalizing, saying quietly after a few seconds, "I can't hear your sounds" and the sound level grows. Even the girl on crutches is moving head, arms, shoulders to music although her crutches remain still. Others move carefully around her. Sound grows, some nonsense sound begins but no invasion of each other's space. One student, as he moves, quietly closes the door to the hall, whether to protect other rooms from noise or to close off the sound of the band warming up in the music room next door is not clear.

Mrs. Greene puts lights on. All freeze. She cuts the music and says, "Remain in your space but relax." They have been holding the freeze. "What do we need in this class?" she asks. From all sides of the room come responses. (They seem used to listening for each other since no hands are raised. They just call out freely). "Your head," "your body", "concentration", "a positive attitude", "leave problems outside", are some of the student offerings. Mrs. Greene accepts all with a "good".

> The way you'd ask them for ideas, evaluation.
> I didn't know that mattered. I had thought
> I could teach with only what the teacher
> thought, but now I use theirs all the time ...
>
> (Mrs. Greene Interview - Appendix B)

"Let's try using all this to build a machine. Form a big circle." She calls a student's name. "Paul" He moves to center and begins a motion. "When someone is ready to add to his machine, go to the center." One student does, and then one more. Mrs. Greene suggests, "Add a sound." They try but some giggles start. "Let's stop. What's missing?" Mrs. Greene is not perturbed, just searching for information. Several students simultaneously call out "concentration". The four students who had begun the machine return to the circle and Mrs. Greene adds, "O.K. Let's start this way. Whoever has perfect concentration, go to the center and start." A boy moves to the center, thinking intently. He creates a motion and another boy joins him.

Mrs. Greene. "Good - nice teamwork. Can anyone add?" Two more join in the movement and some syncopation begins to grow. Mrs. Greene. "Now begin to add sound. Don't spoil your concentration." Sounds begin tentatively and then grow. Students are one by one leaving the circle and adding a movement and a sound to the machine. Mrs. Greene. "Remember, machines only work when each part does its part. Now - freeze". All stop. "Listen carefully. When you are part of a machine, be aware of other parts, other people. Whenever you work with anyone, you must use eyes and ears and be aware of the whole." She claps twice and the machine starts again. The movements are getting more smooth, individuals getting braver about experimenting with broad motions and various sounds. One boy is left in the outer circle and joins the machine, slowly, with seeming reluctance.

Mrs. Greene. "Freeze." They do. (The freeze is obeyed.)

> It (controls) allows freedom to work within it ...
> Show me how it crushes creativity when I see my
> kids doing what they are doing ...
> (Mrs. Greene Interview - Appendix B)

"This time you will start softly and slowly. My arm will be at my side. As it goes up, you will increase your speed and sound. As it comes down, the machine will decrease speed and sound." Several times the arm raises and lowers and the speed and sound follow with the people-machine getting more smooth as it is practiced. With a final "freeze" and "relax" this exercise is brought to an end. The students laugh delightedly and chatter, obviously pleased with their success. The sound quiets as Mrs. Greene calls out "And what did we learn from all that?" They seem used to articulation. Answers flow from different students. "Concentration", "Mix with other people", "some couldn't see your arm. They had to watch others and take cues". Mrs. Greene picks up on the last comment. "Yes, and those who could see, took responsibility for the whole group. That is important. Now, you'll have five minutes for a rehearsal of your scenes."

> We're doing the final projects - a final group
> project ...
> (Mrs. Greene Interview - Appendix B)

They break up. Students are all over the room getting black wooden blocks, stools, chairs, card tables, costumes, and props. There is a buzz of work, task-oriented. Four small groups meet, rehearsal begins swiftly. A sense of urgency is in the room. Voices stand out. Sound effects are being tested. In parallel action, scenes are being readied for viewing. Mrs. Greene moves quietly from group to group, offering verbal assistance only if asked for it. The lights are still muted. One boy goes to Mrs. Greene and speaks to her. He then goes to the light switch and throws on general illumination. All freeze. (The control works with inevitability). Mrs. Greene says, "Good. Jim was just turning on the lights with my permission. Continue." Again, the buzz of work grows quite high. Students seem involved.

Saying "it's warm in here" Mrs. Greene moves to the hall door to open it and to let cool air in. She seems to have no fear that the creative noise of her classroom will bring censure.

Mrs. Greene goes to the Journal shelf, picks up a book which is on top, carries it to me and says, "You might care to see a student Journal. Just please wait until I get the student's permission." She moves over to a girl, speaks quietly to her, the girl nods and the nod is relayed to me. I read through the Journal.

> They're not using them (journals) everyday. But if we want to write something there's a place for them to do it ... I want them (Grade 7's) to look back in two years and be able to see it all, to see where they've come ...
>
> (Mrs. Greene Interview - Appendix B)

The light control calls for a "freeze". Mrs. Greene directs, "At the double clap, put props at either side of the stage and sit on the floor around the stage area in a semi-circle." She claps twice and all move. Props are stood against the wall. The students move into the semi-circle while the teacher gets the stool, puts it behind the group, putting her clip board on a riser beside her for note-taking.

"What are some of the things I'll be looking for?" Students call out "concentration", "how you build a scene", "how you create a character", "original things you have added". No further motivation is needed beyond the teacher's directive, "When you are ready, just take the stage and begin." The groups don't seem to have been assigned, but as one group completed presenting a scene to us, they move props off the stage and another group moves on. The scenes are simple, scenes of everyday life, many with a comic element - a shoe store, a home with problem appliances, a policeman/motorist ticket situation, a dinner party. Mrs. Greene writes notes during each scene.

> Beginning, ...whether the beginning was strong, good control, good concentration, good sound effects; if something is original, something I

> haven't seen before, I especially mark it with a star so I can mention it to show them I appreciate it.
>
> (Mrs. Greene Interview - Appendix B)

She also responds with the students, laughing and clapping as each group finishes.

> I was fairly happy (with the scenes). A couple of people haven't grown very much in acting ability, but that's not my main objective. It's how each person has developed.
>
> (Mrs. Greene Interview - Appendix B)

The students listen closely to the scenes and watch with obvious interest.

> They've really come a long way in creating things in their imagination.
>
> (Mrs. Greene Interview - Appendix B)

There is a sense of wanting the scene to be well received. Once Mrs. Greene calls out just as a group is ready to begin. "Do you want to give me a second, please?" She finishes her notes on the previous scene and says, "thank you" and the next scene picks up. We see four scenes with no discussion between them.

> Usually we'd do one scene and discuss, then another one and discuss it, but because it's final projects we went right through . . .
>
> (Mrs. Greene Interview - Appendix B)

At the end of the fourth scene, Mrs. Greene says, "I enjoyed seeing the scenes very much. We'll see the rest of them on

Friday. We're a little late on time. Put everything away. If everyone pitches in, it will all get done. When all is replaced, sit on the floor in the circle."

The room is filled with the sound of blocks being stacked, levels being pushed against the walls, costumes being hung, props being re-packed. Shoes are put on, books are picked up and students return to the circle. The clean-up procedure takes about two minutes. When almost everyone is back to the circle, Mrs. Greene says quietly, "Oh my! Look at this costume rack." Some costumes didn't make it onto the hangers and are on the floor, hats sliding all around the costumes and off the rack above. Four students move over to the rack to do something about it. A few check the rack on the other side of the room. The bell rings. All return to the circle. Mrs. Greene says, "Good, See you on Friday." And the students head for the door, chatting. One flips off to me over his shoulder as he goes through the doorway, "Did you like the scenes?" Indeed I did, young drama student, indeed I did. No schemes or rubber truncheons in these words I report. Yes, I hear you, Mrs. Greene, as I close the door to your drama room. I hear you clearly.

> You'll find very few that don't enjoy it. First of all, it's a class they enjoy. I really believe they've developed a lot as people. They get along with each other. They try.
>
> (Mrs. Greene Interview - Appendix B)

IMPLICATIONS

This description was an effort to experiment with two styles of reconstruction of the lived-world of the drama classroom. Using the "experienced curriculum" approach of Barone (1978) interspersed with the "monologue" concept of Talese (1970) as disclosure models, the reconstruction attempted to uncover and unmask the interpretation of the Education Curriculum and Instruction in Secondary Drama course by a first year drama teacher.

Given the style selected to create the reconstruction, the implications concerning the interpretation of that methods course remain as sub-text, implied both by the choices made by the teacher in the act of teaching/learning and in the statements made and not made by her in the interview.

Using the assumptions of situational interpretation as outlined by Aoki (1978, pp. 13-14) as a guideline, it is possible to draw out from the descriptive study and accompanying appendices, as well as from the sub-text of each, several elements which implicitly comment on the principles of and activities from the Ed. C.I. Course.

Implied View of Program

The course of study for Ed. C.I. XXX speaks of "the developmental drama approach which is the essence of the drama curriculum for Junior High School" (Appendix C, p. 314). Developmental drama, as it is taught in this course, might best be described by Dorothy Heathcote's words "... in drama there is no outside medium to carry the idea's moulding. The person conceiving the idea is the medium by which it is expressed." (1978, p. 14) Developmental form has to do with the participant and his self-growth and, in terms of teaching, it has to do with structuring so that information and reflection flow from the students in the midst of doing and becoming. The junior high school program is to be viewed as a process-oriented activity, rather than as product-oriented.

The first year teacher's interpretation of this view is indicated in several choices and with some verbalization. The structuring of the classroom with space for movement and with areas for activities speaks of giving the being room to grow and a place in which to do it. The concept of wanting grade 7's to be able to look back in two years and "see where they've come from" (Interview, Appendix B, p. 295) indicates an awareness of the developmental process and a recognition of the desirability of the students being aware of that process. Her statement of what the student has achieved in the program speaks of her total view. "A couple of people haven't grown very much in acting ability, but that's not my main objective. It's how much each person has developed. Some haven't talked much and they're coming out. And Michael ... he's not one of the school's brightest boys, but he's doing so well in drama." (Interview, Appendix B, p. 302)

One section of the class might seem to negate the developmental view of this program. The last activity, the showing of scenes in a presentational mode to be viewed by others and evaluated by the teacher, may seem to place part of the drama curriculum into 'product' rather than 'process' and might be interpreted as a teacher-view which is at odds with the course of study of the Ed. C.I. course. However, the process of rehearsal, the philosophy which serves as an underpinning for this component, clearly places this approach in the developmental mode. When asked what the purpose of the scenes were, the teacher offered "how to work in groups, how to make decisions now, not to go over and over it ...". Interpersonal relationships seem to be the life-skills being stressed rather than the final product.

Another implied view is stated in the course of study under Topics to be Covered (Appendix C, p. 315) and leads the student teachers to do daily peer teaching and evaluation in order to stress the importance of action and reflection. The teacher interprets these elements in several ways. The class is structured around activity. The circle on the floor and the cleared space in the room prepare the environment for 'doing'. The class structure begins with physical movement, which develops into physical and vocal work, and then to work in small groups and, finally, to a section in which work is shared and shown in order to be evaluated. Action is a central component in this teacher's drama room. The concept of reflection is demonstrated in several ways. Students are encouraged to articulate frequently as the class progresses. They call out desirable elements of class behaviour. Before the presentations several students are able to verbalize what aspects of their work will be evaluated. Connections are made orally after the machine work as to the positive components of the theatre game they have just successfully completed. However, none of this articulation seems to move to the universal level which brings "a thinking from within a situation forcing a different type of thinking, sharing thinking, bouncing it off other's thought . . . keeping in touch with universal myths and themes . . .". (Heathcote, 1978, p. 9) Some aspects of reflective thinking surface in the journal work. At least there the student is encouraged by format and by approach to explore life applications of the drama work experienced in class. It would seem as if the teacher has interpreted the reflective elements demonstrated and modeled in the Ed. C.I. class as being 'articulation' or 'verbalization' rather than the deeper levels which might explore connections between drama work done in class and the world in which we live.

It must be clarified here that the composite picture of this classroom is based on three visits to classes and it may be that reflective thinking is part of some other element in the curriculum or occurs within different situations.

Implied View of Worth

The course of study of the Ed. C.I. indicates in the listed objectives the importance of the concepts of "to teach and to learn". (Appendix C, p. 314) Mrs. Green's classroom interprets this phrase in varying ways. The word "respect" was the first word she used to describe her room. (Interview, Appendix B, p. 293) The first week in her Grade 7 class was defined as "I started on the Introduction Program and respect for the room and each other." (Interview, Appendix B, p. 296) She views her teaching as "heart" (Interview, Appendix B, p. 296) and realizes this is an idealistic metaphor but needed or "I won't reach anything." (Interview, Appendix B. p. 296) She described the Ed. C.I. course as important in the acquisition of self-knowledge. "I think I learned a lot about myself before I got here because of the course and I think if I start with me, I can easily reach out to others." She saw the worth of the course as "it was all I had. It was the only thing I had. As far as I'm concerned, I couldn't have done without it. I was allowed to teach. I was allowed to experiment." (Interview, Appendix B, p. 297) She translated 'worth' as 'skills' but

COMPONENTS OF CLASS WORK

Implied View

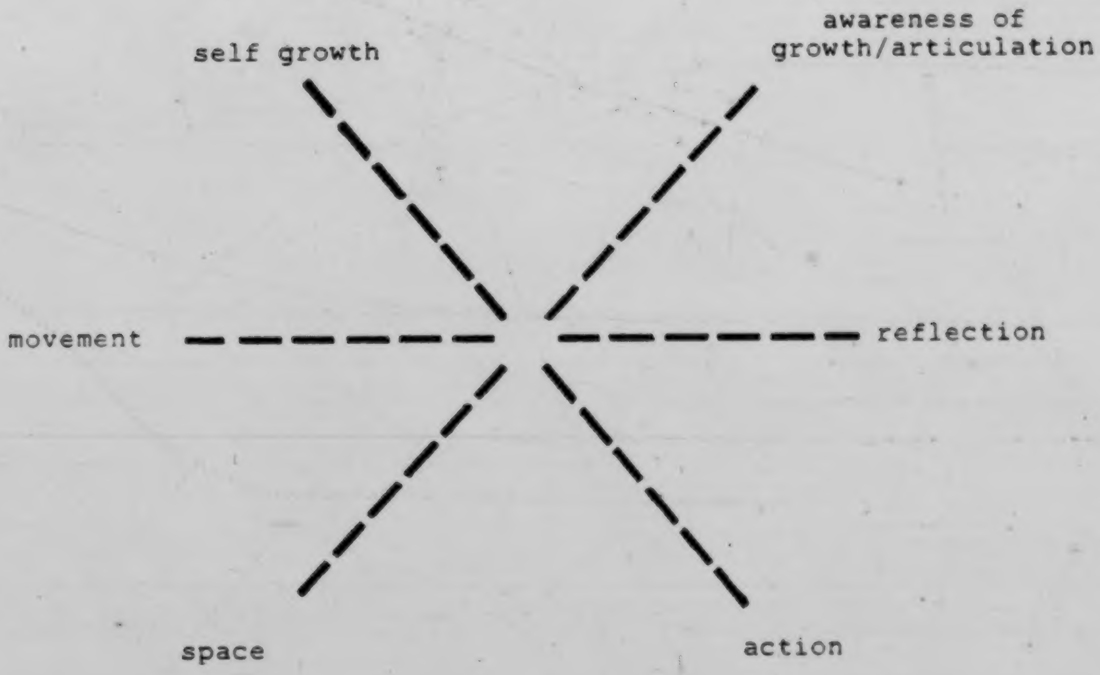

self growth
awareness of growth/articulation
movement
reflection
space
action

FIGURE 3

"more ... I had more to offer than I thought I did, that I'd had enough training in drama to teach about any area." (Interview, Appendix B, p. 297)

Finally, as to worth of her work in drama many statements from the interview give positive support. "They've really come a long way in creating things in their imaginations ... . I really believe they've developed a lot as people. They get along with each other ... . They're not as shy about themselves physically as they were at the beginning of the year ... they talk and we do things together." (Interview, Appendix B. p. 302)

The person-centered, developmental aspect of these comments indicates the worth of this program in the eyes of Mrs. Greene. (See Figure 3, p. 60) Some student comments during the classes indicated a growth in concentration, a positive attitude, an ability to mix with other people, and an ability to take cues as areas in which they were aware of growth as humans.

Implied Social Relations

The language of the course of study views students as beings to be acted upon. There is a stress on skills to be developed and techniques to be mastered in order to become a successful, efficient, well-organized drama teacher with control of the students, of the environment, and of the materials to be used in instruction. Only within the methodology employed can one sense the concept of being-in-the-world becoming more fully human. The focus on development of a philosophy of teaching/learning, on peer teaching experiences, on evaluation, on action and reflection, on pupil reinforcement, on modeling, and on keeping a journal (Course of Study, Appendix C, pp. 311-312) all hold implications of a learning atmosphere somehow at odds with the stated aims and objectives of the course.

The first year drama teacher's interpretation of this curriculum demonstrates a focus on the importance of her students' growth as humans. Again, the word "respect" is an important concept. Not only does she think of this word in connection with her teaching space, she seems to work at treating her students in this way. "Please", "thank you", and "pardon me" are phrases this teacher uses easily. Gaining student's permission to share their work, building with students the concept that the room is "ours" and that they have a shared responsibility for it, the students' choosing black as the color to paint the levels and risers, stair units, so that the focus would be on the people - all of this implies learning atmosphere where mutual respect and human development is present. The strong control factors, the lights, the freeze, the double clap, the circle, might be construed by some as inhibiting activities which would promote rigidity and inflexibility. The teacher and pupils seem to view them as guides which provide a framework in which persons are able to signal and to be signalled to so that creative work can be accomplished.

All of the stress on the developmental, on helping students to work well together and to read signals carefully, may lack one component of real life skill, that of the critical/conflict mode. What may be missing in this type of drama program could be the preparation for a life in the late twentieth century where not all problems posed are solvable. The concept of forced acculturation is as present in the arts as it is in any of the so-called basic subjects. In Heathcote's words, "the school, dear reader, seems to me to be a perfectly conceived place wherein the person, the individual we value can step, with full permission of the culture, for a time, outside the world's vortex, to enable exploration of those elements which can help to inform humanity of new explorations to be made with the 'passionate decorum' (J. S. Bruner) of reflective persons who are unafraid to make such experiences in real ways and to make the fruits of such experience a force in the world." (1978, pp. 16-17) A drama class where the ritual of the day makes for perfect smoothness, where the problems presented in the drama are inevitably met and conquered in theatrical form may lack the critical/conflict training which will help to create thinking humans who can face, realistically, the complex problems of the century before us. Teachers of the arts must look seriously at this possibility and ask the hard questions which will lead to re-thinking the use of this powerful tool in the area of social relations.

Summary

"Criticism has as its major aim the reeducation of perception." (Eisner, 1977, p. 355) By analyzing, in the latter half of this chapter, several situational elements of the lived-world of the drama classroom, it has been possible to sharpen the perception of the evaluator as to the relationship between the course of study for Ed. C.I. XXX and what seems to be the interpretation of that course of study by a first year drama teacher. However, the earlier descriptive portion of this chapter had as its aim to describe and explain in order to provide the bridge needed by others to experience the drama classroom, its environment, its meaning. By using each approach, one situational interpretive and one descriptive mode with its roots in connoisseurship (Eisner, 1977, p. 345) an effort has been made to build a bridge between the university training ground and the lived-world of the junior high school drama room. It is to these two worlds, often separated as if by two alien realities and "to the words which they call to each other, I report." (Bertolt Brecht, "The Playwright's Song")

CHAPTER IV

Stage II: Applying the Results of the Search To the Pre-Service Classes and the Pilot

The History of Ed. C.I. XXX/XYZ

This curriculum and instruction course in secondary drama education was taught for the first time in 1976. The course had been listed in the University Calendar for some years previous to this time, but if the course number had been used, there was no record of a course of study in the Department of Secondary Education.

The course in drama education was conceived with a dual purpose

1) to serve as a course for third or fourth year undergraduates who had completed the required hours and the content courses in their major discipline and were ready to study junior high school teaching strategies in developmental drama;

2) to serve as a course in teaching theatre arts skills in senior high school.

There had not been a critical examination of this course since its creation. Student in-put and suggestions for improvement had been elicited at the course conclusion the five times it had been offered but a document analysis had not been done. As a result of the time spent in Carole Green's classroom and the reconstruction done searching for the meaning in the drama classes, two steps were taken to transfer that meaning to the classes which prepare students in drama education;

1) a critical look at the course description as a document;
2) a re-teaching of the course listening to the voice of Carole Greene and to her classroom as it emerged in the reconstruction.

Self-Reflection through Critical Reflection

Reflection - the root word is the Latin "reflexus" (past participle of "reflectere") to turn or bend back; introspective contemplation of the contents or qualities of one's own thoughts or remembered experiences. (Husserl, as found in Webster's Third New International Dictionary, 1976, p. 1908)

The critical reflection which will be attempted here is one in which "the everyday type of attitude is placed in 'brackets', as evaluators such as Macdonald who uses the term "self-reflective" as a form of evaluation and for educators such as Stenhouse the "ideal is that the curricular specification should feed a teacher's personal research and development program through which he is progressively increasing his understanding of his own work and hence bettering his teaching." (Macdonald, 1975, p. 143) Critical reflection leads to an understanding of what is beyond; it is oriented towards making the unconscious conscious. Such reflective activity allows liberation from the unconsciously held assumptions and intentions that lie hidden." (Aoki, 1979, p. 13)

Werner sees the work of the critical evaluator as a mirror helping others to self-reflect, to define the situation and, therefore, to come to self-knowledge, unmasking, uncovering, and making explicit that which is beneath the surface. (1979, p. 14) This stage will attempt to add the dimension of assisting self to be the one to hold the mirror and to see simultaneously. Later in his text, Werner asserts that "when engaged in questioning a school program, he (the evaluator) is also questioning himself. Initial critical reflection leads to further questions which in turn leads to a greater reflection." (1979, p. 15) The attempt will be to establish this dialectical circle in order to create a new understanding and awareness of the underlying assumptions, the areas of taken-for-grantedness in the course of study so that either the positions can be validated or modified according to the needs of the students who will be taking this course.

According to Habermas

> Representations and descriptions are never independent of standards. And the choice of these standards is based on attitudes that require practical consideration by means of arguments, because they cannot be either logically deduced or empirically demonstrated. (1971, p. 312)

The sense-making of this course of study will lean heavily on the tasks of critical interpretation as outlined by Werner (1979, pp. 15-16) It will endeavor to mirror the viewpoints which are reified, the vision of man which is reflected and the centering which is indicated by the language used.

It will attempt to make 'problematic' that which drama educators take for granted in their program. "The underlying data include the beliefs and thought-forms upon which our thinking is acted out: pre-supposed standards, logics, images of man and the future, assumptions about knowledge, criteria of what is worth pursuing, root-metaphors and perspectives." (Werner, 1979, p. 11) It will ultimately be asking 'How good is the course?' and adding 'how could it be made better?'

This is not pre-supposing that the evaluator can approach this task of self-reflection with no bias. The evaluator is holding a mirror to self and to the work of self and is bending the critical light on the teaching and course descriptions which is the creative work of self and can only attempt to be open to 'seeing' that which the evaluative light reflects.

The Process of Critical Reflection

The process of "turning or bending back upon" will be a process requiring a tri-focal approach. The lenses of evaluation will be focused on

1) the course as it is described linguistically on paper examined by the creator of that description;
2) the sub-text or paracurriculum (hidden curriculum), the elements which are not verbalized in the documents by the creator of the documents;
3) the implications which surface from examination which, when considered and implemented, may lead to improvement of the course.

The Written Document (Appendix C, p. 309)

What are the underlying intents? Many of the objectives of the course are articulated in a skill building/technically-oriented language. Words and phrases such as "the content of", "writing of objectives", "teaching skills", "structure drama units", "management of", "evaluation criteria" focus on skill development. The Bibliography lists books which have as their intent skill development.

The philosophical statement indicates that drama is a "doing" activity, that it involves both "theory and action" but is "dictated by the Alberta Curriculum Guide for Drama". None of these strong statements is enlarged or supported in the document. The assumption is both that the reader will be able to extend this himself and that further reference to this in the course of study is unnecessary. The document will be strengthened by further extension and interpretation.

Later, the philosophy mentions that the program in drama education has its "roots in the work of Dorothy Heathcote" and five steps toward education in drama are spelled out. However, this statement, which could well become the root metaphor for the total development of the course, is not enlarged. The explanation of this connection to Heathcote's work would place this syllabus within a drama/theatre base and give it a philosophical grounding in a certain approach to this discipline.

What are the underlying approaches in this document? Words and phrases such as "to apply the concepts", "to apply the contents", "to present evaluation criteria", "as a model of" indicate less student activity and more teacher presentation.

Some approaches indicate discussion and reflection. "Daily peer teaching and evaluation of warm-ups/action and reflection", and "a daily log book of class procedures and reflections", seem to support the Freire belief that

> Time spent on dialogue should not be considered wasted time. It presents problems and criticizes and in criticizing gives human beings their place within their own reality as the true transforming subjects of reality. (1973, pp. 122-123)

It would seem wise to question the approaches and presuppositions with which the discussion aspects are held and the atmosphere and freedom or lack of it with which they operate. The plan sheet section lists

"small group discussions"
"large group discussions"
"thought questions for practical application"
"paired communication".

Looking at the philosophy and courses of study with the tri-focal lenses of evaluation, we may suggest that

1) the language in the statement of philosophy and in the two courses of study indicates a skill development focus and a type of ends/means linguistics pervades giving the reader/evaluator a sense of organization, control and efficiency;

2) the paracurriculum, however, indicates a desire on

the part of the creator to develop a curriculum for a discipline based on action/reflection and to support and encourage an atmosphere in which the human can 'be' and 'become' more fully human. The language of the curriculum and the desires of the paracurriculum seem to be non-coordinated;

3) therefore, the implications concern both a revision of language and the confronting of the questions concerning underlying assumptions which were posed in this section.

What teaching relations are implied?

Again, the language implies a skill-building approach. An analysis reveals words and phrases such as "to develop," "to give", "to extend," "to practice," "to test," "to analyze". These words indicate a teaching relation which could be labeled "teacher imparting and students receiving".

The philosophical statement never mentions the student. It focuses on the discipline and the methodology to be used. The student seems to be acted upon - "led to," "motivated to."

Whose interests are being served?

The students are led to skills according to the language of the documents.

"ability to lead a class through a sequenced lesson/ unit"
"skill building"
"awareness of teaching techniques"
"peer teaching experiences"
"to motivate students to further reading"

Phrases such as "log book writing", "listing events of each class," "implications of the class structure to them as future teachers" give indications of a class structure which leads to action/reflection or at least to doing and then/looking at the results of the doing.

The conclusions to the social relations questions may be that

1) the words chosen indicate a teaching relation that is skill-oriented and teacher imparting/student receiving, a view of students that by the absence of explicit mentioning in the documents reduces the students importance and a focus on skills that would support these as the most important interest for students.

2) Questions should be explored concerning the classroom relationship of teacher/student, the pervading view of students and their place, realistically, in the documents, and the way in which their interests are being served/or not served by the course itself.

What knowledge is selected or neglected?

It seems that topics are chosen to enhance class effectiveness and efficiency.

"drama speech as a teaching tool"
"speech skills"
"Readers Theatre techniques"
"styles of readers' theatre"
"resources"
"speech training"
"history of choral speech"
"practical work"

What is neglected on paper is the philosophical approach to drama/speech which places the whole study of speech/drama/theatre within the development of man, the liberation of the spirit, the growth in the area of aesthetic appreciation.

The bibliographic materials reveal a stress on skills. More materials leading to a theoretical basis should be present and that spectrum should be broad enough to introduce the student to a plethora of philosophical approaches to the subject areas under study.

Again, using the tri-focal view of the selection of knowledge we find that

1) the skill areas are selected and listed as areas to be pursued in research and activities in Ed. C.I. XXX/XYZ the philosophical bases which underlie these skill areas are the neglected elements; many of the examinations have questions which control or the structure of the examination itself with its lack of selection possibilities becomes a control,

2) the paracurriculum or non-verbalized elements is the fact that the philosophical elements are important to discussion and presentation in class even though neglected on paper. The use of examinations, their reason, their construction, needs further questioning and evaluation,

3) is the process of selecting or neglecting material to help students grow to knowledge based on an underpinning of philosophy which is paradogmatic and consistent throughout the drama education program? What is the basis for both giving examinations or in the structuring of them once the decision is made to give an exam?

Summary

A self-reflective method has been used to act as a mirror for the course, Education Curriculum and Instruction XXX/XYZ. According to Werner the outcome ought to be "greater self-understanding and increased clarification of the program's perspective." This should lead to re-orientation and change since "critical enquiry and change are inseparable". (Werner, 1979, p. 13) The strongest needs to emerge involve the need for new awareness in language use, a need for developing statements of the philosophical under-pinnings for the drama education program, and a need for deeper and more meaningful critical reflection as an in-built part of class activity. "We must take people at the point of emergence and by helping them move from naive to critical transivity, facilitate their intervention in the historical process." (Freire, 1973, p. 44) It is "important to centre curriculum thought on a broader frame, that of man/world relationships; for it permits probing of the deeper meaning of what it is for persons (teachers and students) to be human, to be more human, and to act humanly in educational situations." (Aoki, 1979, p. 4)

The Re-teaching of the Curriculum and Instru[illegible]ion Course

The areas to be improved were categorized during August, 1981, and the Course of Study for Ed. C.I. XXX/XYZ was revised in order to include activities which would attempt to meet these needs as indicated both by the document analysis and the voice of Carole Greene speaking from her first year of teaching.

Awareness of the Purpose of the Work

1) An effort was made to make and to keep students aware of the need to develop a personal philosophy of teaching/learning (Ed. C.I. XXX/XYZ);

2) Through daily reminders of looking for the purpose and objective of the specific class we were experiencing, an effort was made to raise the awareness level of each student (Ed. C.I. XXX/XYZ);

3) Specific focus questions were suggested for Journal work which had to do with purpose (Ed. C.I. XXX/XYZ).

Knowledge of Drama as an Integrator

1) Other subject areas - social studies, language arts, ethics, health, audio-visual, and art - were used as the basis for classes (Ed. C.I. XXX/XYZ);

2) Students were encouraged to go to various subject areas for content of units (Ed. C.I. XXX/XYZ).

Use of Journal

1) The Journal as a log-book and as an autobiographical tool was used daily (Ed. C.I. XXX/XYZ);

2) Daily class routine began with voluntary sharing from Journal (Ed. C.I. XXX/XYZ);

3) The take-home portion of the exam was a description of a class where Journal was used effectively (Ed. C.I. XXX);

4) A graduate student was invited to lead a seminar on his colloquium which involved Journal use. He interviewed whole class and selected class members on response to Journal (Ed. C.I. XYZ).

Use of Control Devices

1) The students were led through daily evaluation of control devices used by instructor and by peers (Ed. C.I. XXX/XYZ);

2) Each film and video-tape used as class visual aid was evaluated as a control device (Ed. C.I. XXX/XYZ).

Use of Evaluation Methods

1) Hand-outs on evaluation methodology were prepared (Ed. C.I. XXX);

2) A graduate student was invited to lead a seminar sharing her colloquium research on drama evaluation methods (Ed. C.I. XXX).

A. Skills

Use of Speech Methods

1) Choral Speaking activities - theory and practice were built into the course (Ed. C.I. XXX);

2) Mini-speech activities, hand-out and practice were structured (Ed. C.I. XXX);

3) Two video-tapes were viewed and applied (Ed. C.I. XXX);

4) A readers-theatre day was planned (Ed. C.I. XYZ).

Choice of Materials

1) Hand-outs of one-acts were structured (Ed. C.I. XXX);

2) Daily brain-storming about the source of materials used that day was inserted into plans (Ed. C.I. XXX/XYZ);

3) Sharing of one-act plays and sources of each was implemented (Ed. C.I. XYZ);

4) Sharing of resources for the theatrical skills area was planned (Ed. C.I. XYZ).

Use of Space

1) A room exploration was enlarged as an activity (Ed. C.I. XXX);

2) A daily evaluation of the methods used by the warm-up leader (peer teaching exercise) and the utilization of space were inserted into the plans (Ed. C.I. XXX/XYZ).

After classification of needs, specific daily plans were adjusted to include the skills indicated. Also, units were restructured in order to address the areas which surfaced as areas of weakness.

The following steps were taken.

Awareness of Program Development

1) Was addressed by group work on charts on which a junior high program was structured and shared (Ed. C.I. XXX);

2) Past programs developed by graduate student were distributed, evaluated and shared (Ed. C.I. XXX/XYZ).

Awareness of Evaluation Methods

1) For each unit evaluation sheets were distributed, developed, evaluated and used in a practical way (Ed. C.I. XXX/XYZ);

2) Evaluation methods suggested in curriculum guide and texts were analyzed (Ed. C.I. XXX/XYZ).

Ability to Recognize Skills Acquired

1) Focus questions were asked in Journal work which were designed to raise consciousness of personal skills (Ed. C.I. XXX);

2) A question on the final examination focused on personal ability (Ed. C.I. XYZ).

One of the students in this Education and Curriculum course would now be followed into his/her first year of teaching in order to uncover the meaning of the life-world of that teacher. A deeper understanding of the influences on that new teacher may build yet a stronger bridge back to the university courses where these students learn. Carole Greene's voice had spoken to us. Were there yet other voices which could share their life with us?

A Pilot

In a pilot study, a participant observation experience was entered into at a provincial drama workshop. For a two-week period, I was part of a group of adults who both observed and participated in a drama program led by Dorothy Heathcote, internationally acclaimed drama educator from the University of Newcastle-upon-Tyne, England. As a researcher I listened, viewed, interviewed and sought for meaning in the exchanges between Heathcote and the rural junior-high school students whom she led through drama experiences.

The adults - secondary drama teachers, elementary school teachers, actors, directors and technicians from professional and community theatre - sitting on the periphery of a large social hall, observed the work of Heathcote and the teenagers for an hour and a half each morning. Prior to and immediately following each session, the adults and Heathcote entered into dialogue about the work of the day.

In the fifth day of drama activity, the adult participant observer status changed as Heathcote drew half of the adult members (20) directly into active participation through role. They became part of the drama. The reamining adults (16) did not enter a role but were given information about the drama not known to the active participants, creating not only a dramatic irony but a type of mental participation in the outcome of the drama.

Spradley (1980, p. 58) outlines the types of possible participation in a continuum which indicates a wide range of involvement.

DEGREE OF INVOLVEMENT	TYPE OF PARTICIPATION
High	Complete
	Active
	Moderate
Low	Passive
(No involvement)	Nonparticipation

FIGURE 4

During the first week the participant observation levels in the drama activity in that summer school session ranged from non-participation (a technical theatre person who expressed little interest in the proceedings and who left during the first class, not returning in the weeks that followed), to passive (those who observed but who asked no questions nor entered into dialogue during discussion sessions), to moderate (those who participated mentally but who were not called upon to assume a role), to active (those who were given a role and who became part of the group drama). The only ones who could be classified as in complete participation were the teenagers who with Heathcote had created a culture of their own in this experience, a language which they understood as they created the drama.

The adult observers of this building process became for these weeks "professional strangers" (Agar, 1980), those who had brought with them professional training (whether it be in education, the arts, or both) which involved a certain vocabulary learned and practiced 'in the Field' (classroom, workshop, or stage). With this baggage of learned and/or utilized words and meanings, they were to view a colleague, albeit a famous one, communicate with a group of youths and lead them to a depiction of a life situation using a drama/theatre mode. Following this observation, the viewers were to translate and interpret what they saw, heard, and intuited in order to apply what they learned to their world, in other words, to take the stance of objective stranger finding in the nuances of vocal tone, words chosen, body language, facial expression and non-participation the meanings which might flow into a teaching style, a curriculum project, a research paper, an actor's scene, a director's approach, or an attitude/philosophy towards arts in the community.

They were seeking to understand, consciously or unconsciously, the natives' point of view, in the anthropological sense. What might assist us to understand this is the distinction used by Clifford Geertz (1976, p. 223) borrowed from the psychoanalyst Heinz Kohut (1971) to distinguish between "experience-near" and "experience-distant" concepts. The experience-near language is the language used by a person within his own life-world, used by one and with one who understands what the participants think, see, feel, imagine as they live the world being viewed. Experience-distant language is the language of the expert, the language the specialist employs to further the philosophical aims of the one viewing and explaining/interpreting what is viewed for other specialists. In this case, the leader (Heathcote) and the youth came each day to live a depiction of life mutually constructed by them and, in doing so, developed an experience-near vocabulary and set of meanings. The adult observers, professional strangers, viewed and then went to class and workshop (and later to homes, offices, classrooms and stages) and would explain in writing, in actions or in incorporation into thinking what was observed or would consciously decide to reject what was seen and heard. For those who accepted, the explanation/interpretation probably would utilize Geertz's experience-distant language, translating the meaning of the drama sessions into language which would be understood by the specialists with whom the observers communicate daily.

The objective of this pilot then, was to observe the first week of the drama sessions using as much of the experience-near verbal and non-verbal cues as could be observed or heard and, further, to search for the experience-distant language to interpret for educators the possible pedagogical meanings of the sessions. One might ask, "how can one who sat as professional stranger for the two weeks hope to enter into the life-world of Heathcote and the participating youth and understand the meaning structure in their experience-near language?" This has been the cry of those challenging anthropologists throughout two centuries. How can one hope to see things "from the natives' point of view"? Geertz claims that there is nothing mystical about the effort, that it does not mean climbing inside the natives' skin, but rather it can be accomplished by finding out what they think they mean, searching out from the natives what meaning they give to their daily actions. (Geertz, 1976, p. 224) Therefore, by examining Heathcote's words and deeds in sessions with the teachers both before and after work with the youth, and by looking deeply at the mutual work of leader and class in the drama sessions, it could be hoped that meaning would be revealed. The writer could also claim to be applying the concept of "connoisseurship", that art of perception that makes possible both the appreciation of a specific area of pedagogical methodology and the awareness of the characteristics and qualities operative there. (Eisner, 1977, p. 346) Many years of studying Heathcote's teaching methods, and of leading drama sessions might qualify the researcher as connoisseur.

The creating of the reconstruction of the first week of the workshop by looking closely at as much of the experience-near language as this observer could capture and the attempt to translate that into experience-distant language for the educational generalist has clarified an important point. The more actual participation the observer had with the expressive action element of the experience, the closer he/she was to the experience-near language and therefore to the depiction of the life-situation. As Heathcote drew adults into role and into action, as the adults began to articulate, both in body and in verbalization, the closer they were to the experience-near language as it evolved and took on meaning. They were, then, in Schutz's concept "sharing a community of space .... and sharing a community of time." (1973, p. 16) Even with the quality of connoisseurship, an observer, not a participant, is one further level of meaning removed from the experience-near language and although efforts are made to translate and interpret, using words heard, gestures seen, silences observed, withdrawals noted, using written evaluations and informal interviews, the observer is a second step removed from the 'native's view'. (See Figure 5, p. 84)

This pilot study and the new understanding of both the levels of involvement in the participant observation methodology

PARTICIPANT OBSERVATION AT THE DRAMA WORKSHOP

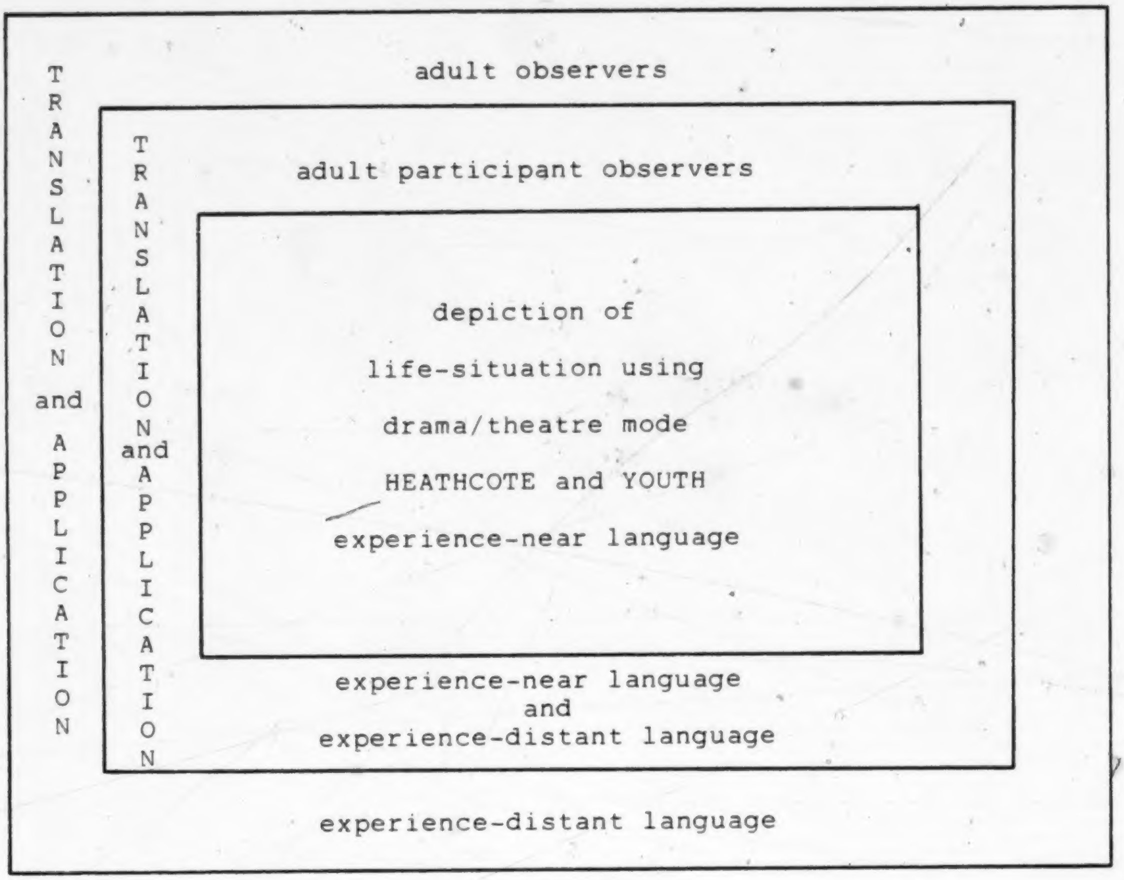

TRANSLATION and APPLICATION
adult observers
TRANSLATION and APPLICATION
adult participant observers
depiction of
life-situation using
drama/theatre mode
HEATHCOTE and YOUTH
experience-near language
experience-near language
and
experience-distant language
experience-distant language

FIGURE 5

and the use of "experience-near" and "experience-distant" language prepared the way for the final stage of this study and led directly to Gwen McDonald as the search continued.

CHAPTER V

Stage III: The Search for Meaning in the Life-World of the First-Year Drama Teacher

Introduction

On August 31, 1983, I met informally with Gwen McDonald, the only member of Ed. C.I. xxx/xyz to have gained a teaching position in the geographical area within driving distance of the University. When the study was explained to her, Gwen agreed to having a participant-observer in her classroom for a six-month period, November 1, 1982 to May 1, 1983. I explained that the necessary entry would be requested through both the district office and her principal but that I had not wanted to make that request until Gwen's attitude and response had been sought. She expressed the sureness that this study would not place an impossible burden upon her, in fact, that she would look forward to being part of such an activity. We discussed how we might gather data during the first two months which are so crucial to a first-year teacher. She agreed to keep a journal in which she would jot reflections when she had the time and energy. Journal-keeping had been part of the daily ritual of Ed. C.I. XXX/XYZ, so Gwen commented that "it will just be a continuation of something I'm used to doing anyway." Out meeting ended with my promise to contact her as soon as formal entry had been gained.

On September 8, a meeting was held with Mrs. Jarvis, the assistant superintendent in charge of curriculum. A written summary of the design of the study had been sent to her after the phone call gaining an appointment. Our discussion, therefore, could focus on the questions which she had after reading the description of the study. She gave approval for entry to the school and said that she would make contact with the principal and with Gwen McDonald to prepare them for a daily visitor to the school for a six month period. Our consultation ended with her comment, "I know that this will be of benefit to our school district."

Gwen called the next evening to say that she had been summoned to the principal's office that day and asked if she would agree to be part of the study. When her response was affirmative the principal voiced his opinion that it would be a good thing to have someone from the University in the school for that period of time.

On October 14, I called Robert Hughes, the principal of Silver Heights Community School, and made arrangements to begin work in his school on November 1. He obviously had read the description of the study and commented, "We're looking forward to having you here." He questioned if and how much the study would involve other staff members and when told that some would be interviewed formally and that many would be interviewed informally in staff room situations, he volunteered, "we can set up a noon hour meeting or a short after-class meeting with teachers after you get here. Then you can explain their part in the work." I stressed the confidentiality factor and the protection of school and of persons. When I offered to have him read the Stage I study, he seemed interested.

With entry gained, there was only the long wait until November 1st when I could open the door to Silver Heights Community School and enter the life-world of Gwen McDonald. But who is the person who had offered to become involved in this study?

BIOGRAPHY

Life History

Gwen McDonald, the key informant of this study, is twenty-seven years old. As she comes to the profession of teaching she brings with her a developing world-view and a set of experiences which have formed her view of many aspects which will influence her choices each day of her teaching career.

She was born in Northern England, the eldest of a family of three girls.

> "I went to school at the age of four, equal to your grade 1 here, in a primary school in England in my local home town. (I) went there until the age of ten, took what they call the 11+ to get into grammar school and I didn't pass. I was young taking it and my parents decided for me not to sit it again, but rather to put me in a private school, so I was sent away at the age of ten to a private school, a boarding school in England about two hundred miles away from my home town. And I spent the rest of my years in, I guess it would be equal to your junior high school and senior high school. I was just almost seventeen when I graduated with what we call A levels over there, which is University entrance. I graduated with History and English and Biology so it was a real mixture. And I wasn't sure what I wanted to do."
> (Interview, December 1, 1982)

Gwen indicated when she finished secondary school that she wanted to be an actress.

> "What I really wanted to do was to go into the theatre, that's what I thought I wanted to do. All through school I had been taking examinations

> through the London Academy of Music and Dramatic Arts, my Speech and my drama. We were tested by an examiner that came up twice a year and I got my teacher's diploma, what they call a teacher's diploma in speech. I never went any further."
>
> (Interview, December 1, 1982)

Her father asked Gwen to reconsider this choice. He sent her to London to take aptitude tests and to have career counseling. It was in London that she was told that all the tests showed her strongest aptitude was for teaching.

> "We used to do a certain amount of what was called 'teaching' in our final year of school. I was what was called 'head girl' so I was involved in a lot of administrative work in the school as well as organizing what we called 'helper groups' where we used to help the younger members of the school coming in, socially and academically. I was in charge of about four or five ten-year olds who were having problems with their first studies when they came to school . . . So we had responsibilities in that way. I also taught them swimming . . . But apart from that I hadn't done any other teaching. I enjoyed doing that. I loved tutoring the young children. But I didn't think about teaching at that time."
>
> (Interview, December 1, 1982)

Gwen chose not to go to University in England for a variety of reasons.

> "One, I didn't know what I wanted to do and I wasn't sure what program I wanted to go into. So, I went into the working world first."
>
> (Interview, December 1, 1982)

In order to do that, she chose a secretarial college training and at the completion of this course, traveled to Canada on a holiday. In western Canada, she was offered a position as a medical stenographer in the psychiatric department of a hospital. This necessitated a return to Britain and a six month wait for the landed immigrant status to be granted. During this delay, Gwen worked as a stenographer in a book store "all those books to read for free". She finally emigrated to Canada in 1975 and took her position in the hospital.

> "it was a certain amount of aid to doctors and a certain amount of taking the histories of patients so there was quite a bit of responsibility, a one-on-one situation with people. I also typed histories so I got to know the histories of patients and working with patients."
> (Interview, December 1, 1982)

In 1976 Gwen married and with the encouragement of her husband, Charles, began study at the University, still working part-time at the hospital to finance the degree.

> "I loved theatre and I loved drama and I loved sharing it with people, and so I decided to go into education majoring in drama and minoring in English because I loved language. Language was something that I'd always liked in high school and beyond that because I read a lot. So I thought I would combine the two . . . So I went in and started taking my language and my drama, and of course, all the other education courses that you're required to take and took a great interest in counseling. I took two counseling courses my first year . . . I really enjoyed that, so made them a double minor, Educational Psychology and English/Language . . . It took me six years to do because I had family in-between times."
> (Interview, December 1, 1982)

The family were two girls, Tina and Beverly.

> "I did two full years in school, then took a year and a half off (to have the first child) and then went back part-time the first semester and full time after that . . . I had the second baby right as I graduated, this last summer."
> (Interview, December 1, 1982)

Upon graduation, Gwen applied to all of the school districts in her area, had one interview, and finally on June 1, 1982, was interviewed at the district office of the city of Twinbridge and was sent that day to be interviewed by Bob Hughes, the principal of Silver Heights Community School. On June 2nd she had a telephone call that the job was hers. Beverly was born on June 4th and Gwen signed the contract and picked up her class schedule on June 10th. She was on her way to that building called Silver Heights.

Description of Gwen

Gwen stands about 5'5½". She has blond, long curly hair. Her eyes are large and warm and she uses them expressively. She moves freely, quickly, and gracefully. Her voice is crisp, her enunciation clear and distinct. The vocal tone can become strident when she is under pressure or loses patience. She speaks rapidly with frequent inflections. The students seem to enjoy mimicing her British accent, which leads to easy laughter on Gwen's part. "You'll need more practice to get it right." She answers questions quickly, impulsively, which creates a need to back track to correct errors. She does this graciously and immediately acknowledges the correction and thanks whoever has offered it. In the early part of the year she dresses with a conscious attempt to look feminine and professional, in full dresses and heels. "I was really conscious of my image as a teacher at first. I wanted to look like a teacher because that would reinforce how I felt." Later in the year, from March on, she begins wearing slacks one or two days a week. "I do feel more comfortable in them, especially in the drama room because I can get down on the floor with the students, whereas I can't when I'm in a dress . . . It means a lot to them (her students) that I dress a little bit apart from them. And that they can tell me in the corridor from other students." Gwen projects a sense of the maternal, a warm, person-centered sense of caring by looking directly, pleasantly, and interestedly at the person with whom she is speaking. "Enthusiastic" is the quality mentioned most frequently in interviews with administration and staff as they describe this teacher.

The World-View Gwen Carries to Teaching

This life-tale, the experiences lived by this first year teacher, forms the world view she carries to the front door of Silver Heights Community School for her first day of teaching. This study has found that the viewpoint towards things educational has been formed and shaped by parents, friends and family, teachers, work experiences, pre-service courses, student teaching and cooperating teachers. The study has uncovered the fact that Gwen carried with her firm views about teaching, about authority, about students, about accepting assistance, about teaching methods and about analysis of her own work. (See Figure 6, p. 95) These views are part of her baggage and bias and will be influenced by many elements and variables as she lives through her first year in the teaching profession.

Her philosophy of teaching

> ". . . has a lot to do with the way I was taught and the experience I had when I was a student because I constantly try to bring myself down to the student level and approach it at 'what are their needs?' and combine it with 'what is expected of me to teach?' Now I'm a great believer in looking at individual needs . . . I have a philosophy that every student has to develop, not only academically but socially, too . . . if I had to back away from some of the things that I wanted them to learn and listen to what they had to say and the problems that they had as students, then it (the learning) would have to wait."
>
> (Interview, April 19, 1983)

Figure 6

The Initial Views of the First-Year Teacher

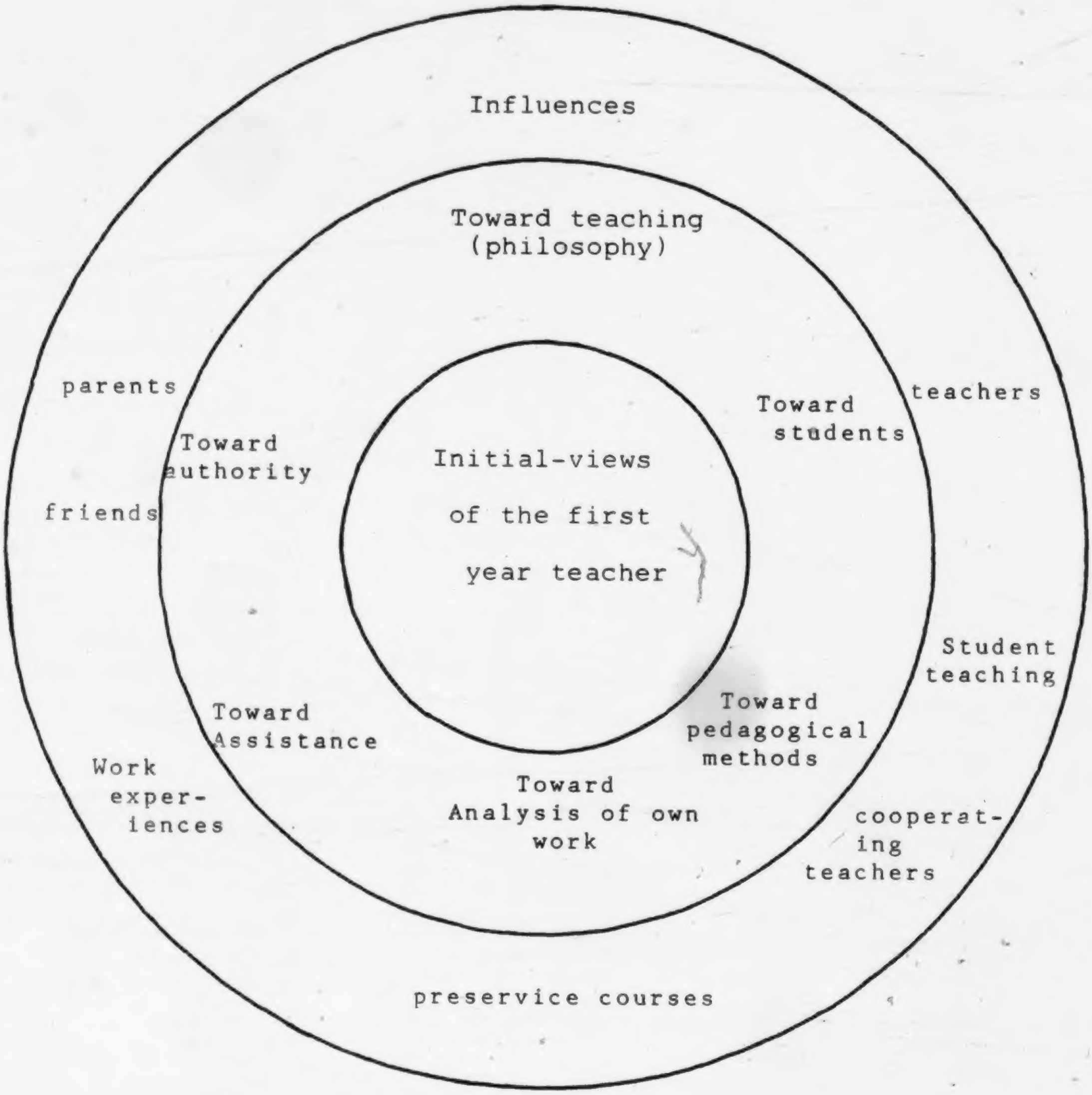

Influences
Toward teaching (philosophy)
parents
teachers
Toward students
Toward authority
Initial-views of the first year teacher
friends
Student teaching
Toward Assistance
Toward pedagogical methods
Work experiences
Toward Analysis of own work
cooperating teachers
preservice courses

FIGURE 6

Her view of authority

> "I have never had trouble accepting someone in charge of me . . . I never have. I enjoy it, in a way, I think it's security to have somebody there who's watching me, who can also give advice to me. I like that. I've never been against authority in any way."
> (Interview, April 19, 1983)

Her view of students

Gwen feels her student teaching experiences have helped her to form her impressions of students, especially junior high school students.

> "I had developed an idea about the typical junior high student and was actually very fearful about coming to teach, although I was ecstatic that I had a job."
> (Interview, April 19 and June 10, 1983)

Viewpoint about seeking assistance

Gwen feels that she had no problem in reaching out to other staff members for help, and in accepting the assistance they offer.

> " . . . it was three weeks in, when I noticed that all these people were coming up to me and saying, 'If I can help you in any way, I know you're a new teacher, I've got this, that, and the other unit that you can use' . . . They just inundated me with help."
> (Interview, April 19, 1983)

Viewpoint about analysis of her own work

When asked if she was able to distance herself to look at her own work, Gwen explained:

> "I've always felt that I've been able to use the other

> half of me, to step back as you step outside yourself as you're saying something and watch yourself. I've never had difficulty with that."
> (Interview, April 19, 1983)

Viewpoint about pedagogical methods

Gwen attributed her attitudes towards teaching methods

> " . . . mainly through my C.I., my practicum and my C.I., my student teaching. I formed them there because I can't think, although I had some excellent teachers while I was going through school, I can't think of any one teacher that I formed myself after . . . I think I picked it up from teachers in my C.I. and used things and perhaps threw things away that I found didn't work. However, I've noticed that a lot of what I do comes from 'the book' - that I learned in theory and put in practice."
> (Interview, April 19, 1983)

Emergence of Themes in the Study

During the sixth week in the school, themes began to emerge in the daily log book and in the personal journal. The initial list, from which the data were coded for the first time was the following:

A. Discipline
B. Attitude toward the assistance of others
C. Time in her daily world
D. Analysis of her own work
E. Attitude toward students
F. Use of space-influence on her
G. Teaching methods
H. Attitude toward teaching

These areas of interest and concern were used for coding until week twelve when a chart emerged (see Figure 7, p. 99) identifying the six areas of greatest influence on Gwen's life-world. These areas of greatest influence became the themes for description:

The Influence of Space
The Influence of Time
The Influence of Program Assigned
The Influence of Administration
The Influence of Staff
The Influence of Students Assigned

Peripheral to these themes, interviews indicated that many influences in Gwen's life-world outside of school hours affected and were affected by the major themes. These were noted as part of the chart but will not be explored or interpreted as essential to this study.

MODEL FOR STAGE III

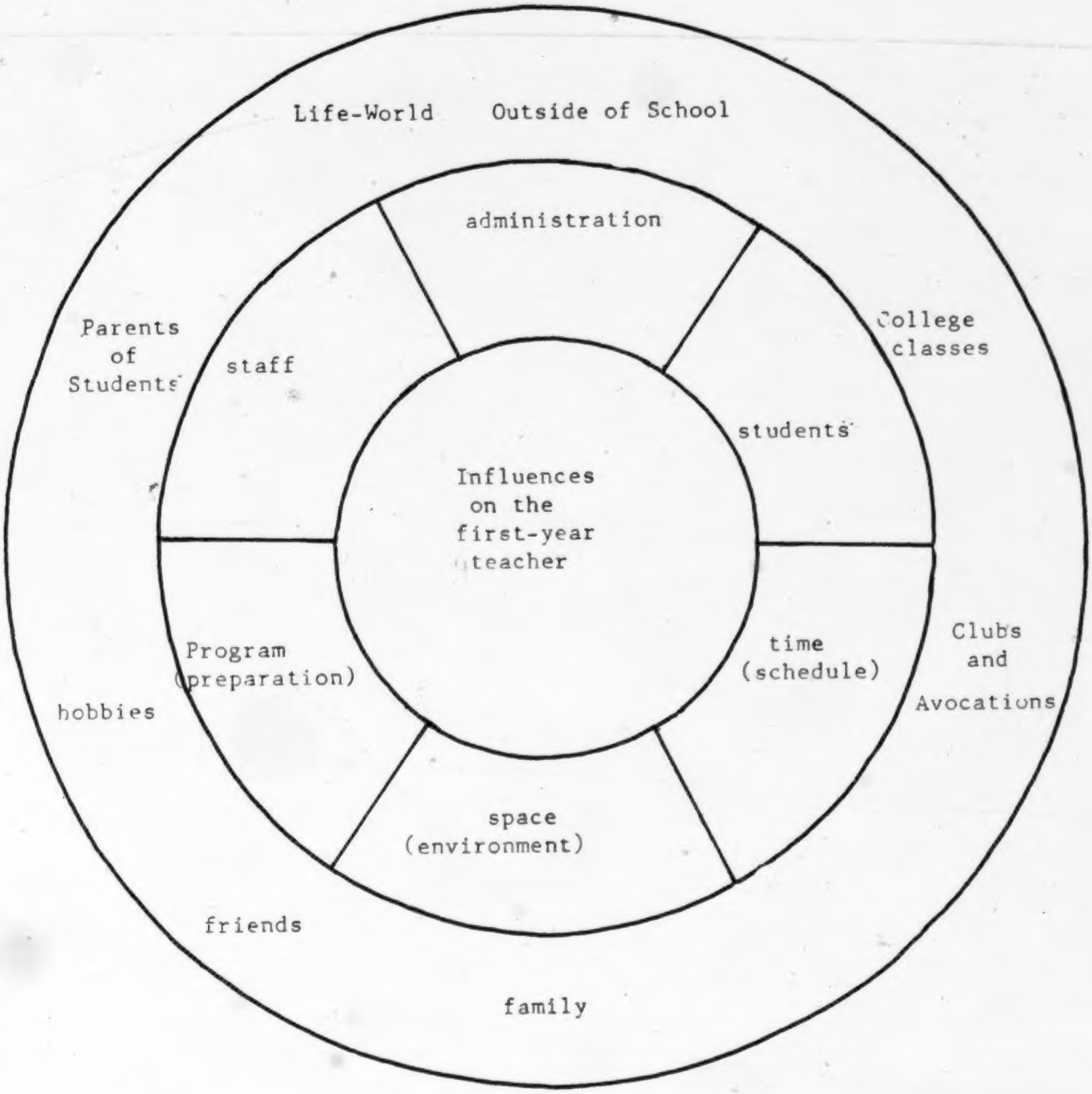

Life-World Outside of School
administration
Parents of Students
staff
College classes
students
Influences on the first-year teacher
Program (preparation)
time (schedule)
Clubs and Avocations
hobbies
space (environment)
friends
family

FIGURE 7

Theme 1: The Influence of Space in the Life-World of the First-Year Teacher

INTRODUCTION

One of the first themes to emerge during weeks four and five of the data-collection period is the effect of space on Gwen's life-world. This teacher reacts differently to each of the work areas assigned to her in her teaching schedule, indeed to the building as a whole, to the area which comprises Silver Heights Community School.

Space-Building and Dwelling

Martin Heidegger (1971) explores the concepts of "Building Dwelling Thinking" and concludes that "building, by virtue of constructing locations is a founding and joining of spaces." (p. 226) He considers that "space is something that has been made room for, something that is cleared and free, namely, within a boundary...the boundary is that from which something begins its essential unfolding." (p. 332) The building which is this school (See Figure 8) seems to dawn on Gwen McDonald's consciousness slowly as she dwells in the halls of the school, as she begins to be at home in the spaces. Heidegger makes the point that building is not dwelling. "Even so, these buildings are in the domain of our dwelling. That domain extends over these buildings and so, is not limited to the dwelling place. The truck driver is at home on the highway but he does not have his lodgings there." (p. 323)

How does the first-year teacher grow to be at home in the

SILVER HEIGHTS COMMUNITY SCHOOL FLOOR PLAN

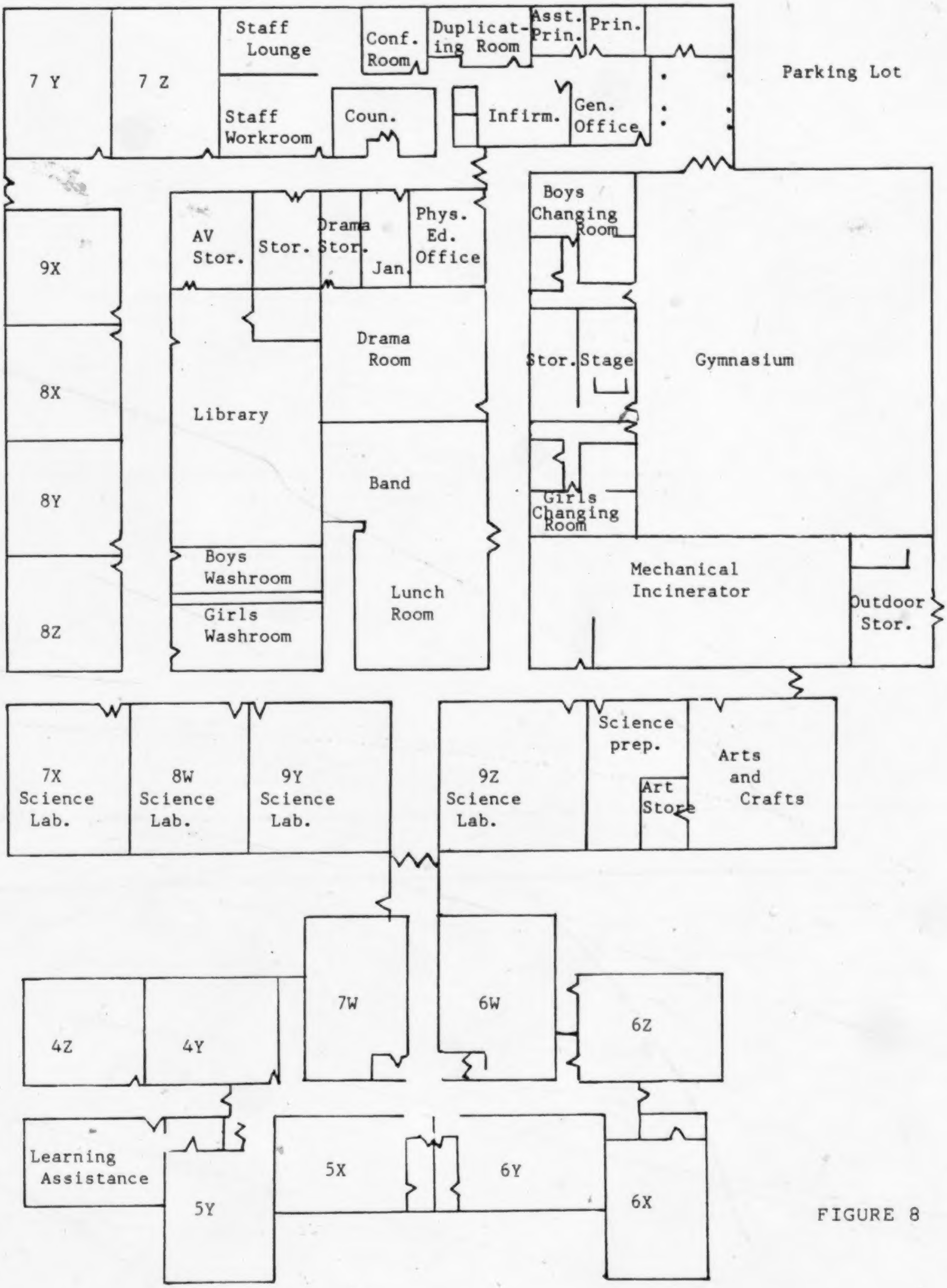

7 Y
7 Z
Staff Lounge
Staff Workroom
Conf. Room
Coun.
Duplicating Room
Asst. Prin.
Prin.
Infirm.
Gen. Office
Parking Lot
9X
8X
8Y
8Z
AV Stor.
Stor.
Drama Stor.
Jan.
Phys. Ed. Office
Boys Changing Room
Library
Drama Room
Band
Lunch Room
Boys Washroom
Girls Washroom
Stor.
Stage
Gymnasium
Girls Changing Room
Mechanical Incinerator
Outdoor Stor.
7X Science Lab.
8W Science Lab.
9Y Science Lab.
9Z Science Lab.
Science prep.
Art Store
Arts and Crafts
7W
6W
6Z
4Z
4Y
Learning Assistance
5Y
5X
6Y
6X

FIGURE 8

building in which she teaches?

Spaces Which Influence This Teacher's Life-World

The first days and space

Gwen's dwelling in Silver Heights as a building is revealed in snatches of the Log Book which she was asked to keep during her first two months as a teacher. She reacts to the staff room:

> "All of the Staff were very welcoming to me in the staff room." (Log, September 2, 1982)

Later on that same day, a general reaction finds its way onto the Log pages:

> "What a mad house!" (Log, September 2, 1982)

And still later on that day:

> "I was placed in the cashier's desk with another teacher, Karen Pateman. Students and parents came and went all day long. I was able to meet a few of the students in my home room and introduce myself." (Log, September 2, 1982)

By the next day, a specific space, her homeroom, Room 9X, has begun to be a place where her own response is being recorded and she is growing in specific awareness within this space:

> "What a hectic day. I found myself getting more and more anxious. Teachers were flying past my room, popping their heads in to see if I was getting on O.K. The thought of having thirty seats filled by Tuesday was gnawing at me." (Log, September 3, 1982)

At the end of that first day with those seats occupied by students, Gwen is struggling with the space which is her home-room location:

> "We played a few name games to help me, and I organized my seating plan charts for my benefit. The class was split, half girls and half boys, with one on one side of the room and the other on the opposite side. There was not much contact between the two groups."
> (Log, September 7, 1982)

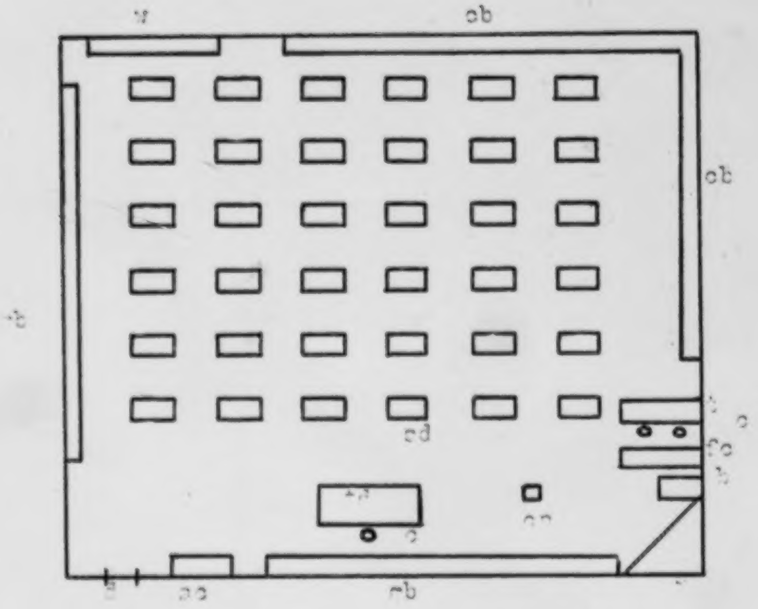
There are no further specific references in the Log Book to the spaces in which she works. Her schedule assigns her to two rooms for instruction, Room 9X in the north wing of the school for home-room, Language Arts 8 and 9, 9 Option (Psychology) and 8 Option (Mythology). The second room to which she travels several times a week is the Drama Room in the central inner-court wing of the school. Here she teaches Drama 7, 8, and 9.

Room 9X as a space in Gwen's life-world

Room 9X is constructed with white cinder block walls, white ceilings which support four rows of fluorescent lights and one window with gold draw drapes. On two walls are green boards and on the opposite two walls beige cork boards for notices, posters and student work. The floor is carpeted with brown/orange tweed carpeting. Brown desks with orange and yellow colored seats and book racks beneath fill most of the classroom space. A teacher's black desk with brown top surface and chair, a side brown table with several chairs, a grey storage center with globe on top and a brown, four drawer file cabinet complete the furniture of the room with a round clock over the green board facing the student desks. Two permanent pieces of equipment are the blue/green overhead projector on a brown rolling cart and the white screen in the southern corner of the room. The general appearance of the room is bright, colorful, modern.

The thirty-six student desks begin each day in the straight rows indicated in the Figure 9 illustration of the room. Gwen has two home room registration classes in this space, teaches two different Language Arts Classes (Grades 8 and 9) and two different options - Psychology (9) and Mythology (8) here. As well, other teachers trade with her on a type of barter system from Library and from other classrooms. Therefore, the desks are moved into many formations during any one class day. Small groups are formed, desks are in pairs, three or four desks are in a circle, desks are pulled up to form a semi-circle around the teacher's desk (with a small option class) and desks are pushed to the side to form a large central area as was done in November and December when the school musical was rehearsed in this room each noon hour. The same desks-pushed-to-each-side is utilized in the homeroom Penny Design Contest and in the homeroom rehearsal of the Christmas play. The constant movement of desks and the frequent use of the room for various activities create a space which at

Room 9X Layout


w
cb
cb
gb
sd
t
c
fc
b
td
ch
op
d
sc
gb

d	door	b	bookcase
gb	green board	fc	file cabinet
sc	supplies cabinet	t	table
td	teacher's desk	cb	cork board
ch	chair	w	window
op	overhead projector	sd	student desks
		c	clock

FIGURE 9

times is covered with papers, dropped books, lunch bags which are left, or pieces of the Halloween bulletin board which has been dismantled. The pristine, straight rows of Figure 9 is an early morning un-lived depiction which lacks the dwelt-in reality of the lived world. Gwen comments

> "Now in here (Room 9X) I get very disheartened... I find that there is very little respect and it's my room and I told them (Class 9X) how I feel, that it is my room and when they abuse it, they abuse a part of me because I want my room to be nice when people come in; I want it to be clean and that sort of thing....I come in and I find them standing on the desks, standing on their chairs. I constantly have to remind them....Now, when I did my rehearsals in this room there was all kinds of stuff left in this room afterwards. There's not respect for this room...."
>
> (Interview, February 17, 1983)

One day when Gwen enters the room and finds papers all over the floor she appeals to the students of 9X and asks their help to clean:

> "If you see someone throwing something on our floor, I ask you to stop them in order to keep our room clean."

Student responses of "Yeah", and "O.K." can be heard, and all of the girls and four of the boys move about the room to help carry out that commitment.

In a regular class period in Room 9X, Gwen teaches from the front of the room frequently using the overhead projector writing on the rolling transparency notes which she wants the Language Arts classes or the Option classes to copy. If she is leading a discussion, she will teach deep in the room, especially with the Language Arts 9 class where students have chosen the back three desks across the room for permanent positions. She walks up and down the aisles, asking questions or having students read aloud. She may sit on top of one of the student desks while leading a discussion in order to be among them. This position in space brought a comment from Richard Christie, the vice-principal, after one of his supervisory visits:

> "Gwen propped herself on a desk in the middle of the room. One of the reasons might have been because you (the researcher) were on the one side and I was on the other, she didn't feel the need (to move about the classroom). In that kind of a classroom situation when you've got a Luke and a Butch and an Adam, these three guys, maybe walking up and down, splitting them up, using the classroom space a little bit better might be something, and she said that 'yes' she had considered that".
> (Interview, November 17, 1982)

This sitting on the top of a student desk for the greater portion of the period was done on just this one day. More frequently Gwen walks among the students, checking a writing assignment given for the period or a grammar or spelling exercise on which there is a time deadline. At these times, Gwen becomes a resource person, reading what has been written, asking an extending question, moving to the desks of those who raise a hand for assistance. Infrequently, she will sit at the teacher's desk and read along with them, sometimes doing the oral reading for them, sometimes reading silently as a student reads orally.

However, the teacher's desk is used in a different way with greater regularity. If Gwen has marks to give to the students, papers to return to them which need consultation or clinical treatment in a special way, she will give a written assignment to the class as a whole and draw a student chair up beside the teacher's desk. She, then, will call each student to the desk and have a quiet visit about the mark on a paper. This creates constant traffic during a class period between her desk and their desks. It also puts total focus on one child and demands of the rest of the class a self-discipline and an ability to be work-oriented which sometimes backfires, but the method is used frequently enough by Gwen that it is obvious that she considers this a valid use of space.

> "It makes them feel important. They have my attention and don't have to put on a show for the peer group. I sometimes get more teaching done that way."
>
> (Informal Interview)

Times when students are out of their desks create a more informal grouping and the use of space in Room 9X differs. The use of the overhead means that some students move from the back of the room if they have difficulty seeing. They sit at the teacher's desk, at the front table where the researcher sits, or, at times, on the floor in front of the screen. Bringing in a film or video tape calls for the same informal grouping or the special activities in the room call for re-arranging of the furniture. A sense of camaraderie exists in Language Arts 8 on the day when the space is changed from desks to a clustered group around the V.T.R. machine. Students sit on desk tops, on the floor, on the table top and a closeness develops as the fear of watching a spooky film creates laughter, shivers, and whispered comments to Gwen and to the researcher as we viewed "The Fall of the House of Usher". The Penny-Design Day finds the 9's pushing the desks to the side and using the centre of the room, the carpeted area, to create with their accumulated pennies, a caterpiller, a butterfly, and a heart bearing the caption '9X'. The space evolved as their ideas flow and all but three of the students are, with Gwen, down on hands and knees creating the design on the floor. Gwen encourages sufficiently informal use of the room that the first principal, Bob Hughes, comments after a supervisory visit:

> "...when I stick my head in the door I see that she's working with groups of students and the other students are at their desks although it might be kind of noisy, they are working, it seems to me, on task very well."
> (Formal interview, December 1, 1982)

When the chairs are pulled up in a semi-circle around the teacher's desk (in Psychology or Mythology options where the numbers are small enough to use this desk arrangement) the intimacy of the setting seems to make student questions flow more easily. No hands are raised. A chatty tone of voice reveals a more informal approach to the class period.

In fact, on the whole, the researcher finds Gwen fighting the room in order to make of it a dwelling, in order to make of it a home, where unfolding of the students could be a reality. She moves from the teacher's desk down to and among the students, sits on top of student desks, or moves the desks into some formation other than straight rows. If the straight rows are to be kept, she leans over them, kneels beside them, sits in an empty desk near a questioning student, or leans on the back wall or against the cork board as she reads or listens to students reading aloud. Gwen reveals her reasons for this use of space when she says:

> "They (the students) don't always like to come into this room....the desks, the having to sit in desks, the having to keep focused on writing, this sort of thing....to them, this room signifies written work, tests, exams."

When asked if it was the desks which make the difference, Gwen says:

> "I think it has a lot to do with it. And the concepts, the concepts that desks mean sit down for fifty minutes and write, mean testing, this sort of thing .... I find that if you take the students from the other side of the desk, they become more verbal, they can communicate a lot better. If you put them behind this desk again, then all of a sudden they feel like 'oh, I'm on show again. I'm being tested again', they get a block. It's the desk. Now, I understand that there is a need for desks, that you cannot teach Language in the Drama Room sitting down on the floor, it's uncomfortable for them and it would be bad for a testing area."
>
> (Interview, February 17, 1983)

Another indication of fighting the space reveals itself in a metaphor which appears again and again in the participant observation notes. As Gwen teaches in Room 9X, problems with difficult students lead Gwen to change them to new rows. This, in time, resembles a chess game, with moves and counter moves. Reasons for such struggle will be further explored in another theme analysis but here it is sufficient to observe that moving students to another desk in the room or to the teacher's desk in order to focus not only that student but also to try to capture the attention of the other students in the area of that student's desk is a recurring pattern. This same 'chess board' effect is at times initiated by the students when Gwen is called to the door or is working at the file or storage cabinet, a student will exchange desks and often Gwen will give no indication that she has seen it, stepping in to send the student back to the original desk only if the exchange causes some behavior problem.

The 'chess board effect' is also in use as Gwen attempts to separate students during major tests. In the classes with smaller numbers (Options - Mythology and Psychology), it is simple to have a desk between each student. In the two Language Arts classes, where the numbers fluctuate around 30, it becomes an impossibility even if she utilizes the teacher's desk and the large table at the front. She prefaces the move with

"Let's try to make it possible for everyone to have room to work," and then proceeds to move bodies about in space.

The struggle in Room 9X indicates that this teacher, despite, or perhaps because of, her own feelings about the space and the desks, works at making of this room a place where the students can dwell, can be at home, and can unfold as students and as humans. The room and her attitude to it as a space seems to be a barrier to achieving that end.

One classroom happening in Room 9X epitomizes this effort. It is the day when the students of Language Arts 9 will present their oral interpretation of a poem accompanied by a record they have selected as background. There is a flurry of activity before the class begins. There are students at Gwen's desk stapling booklets or pasting pictures. Some are setting up tape recorders or testing a record at a rolling cart from the Library AV department. Some students are at their own desks practising aloud, others are pacing the aisles rehearsing in sibilant whispers. The room is a constantly shifting pattern of bodies. Gwen moves around helping some, listening to others, calming still others. It is a day when a sense of unfolding, becoming, is apparent, a day when the room is a dwelling place for the students. The bell rings and Gwen calls for order, sending students to their desks and the individual presentation of poems begins with one reader at a time taking the front of the room and others acting as audience for the readings. The two atmospheres reveal the struggle of Gwen as teacher learning to cope with and transform the space which is Room 9X.

The Drama Room as a space in Gwen's life world

The Drama Room is a windowless room in an inner court. White walls and ceilings give an impression of coolness with five long rows of florescent lights, the only source of illumination. Hanging batons for spot lights are attached to a heavy lighting conduit which is looped to the back wall and hanging near the door to the storage room. As in other rooms of the school, brown/orange tweed carpeting covers the floor.

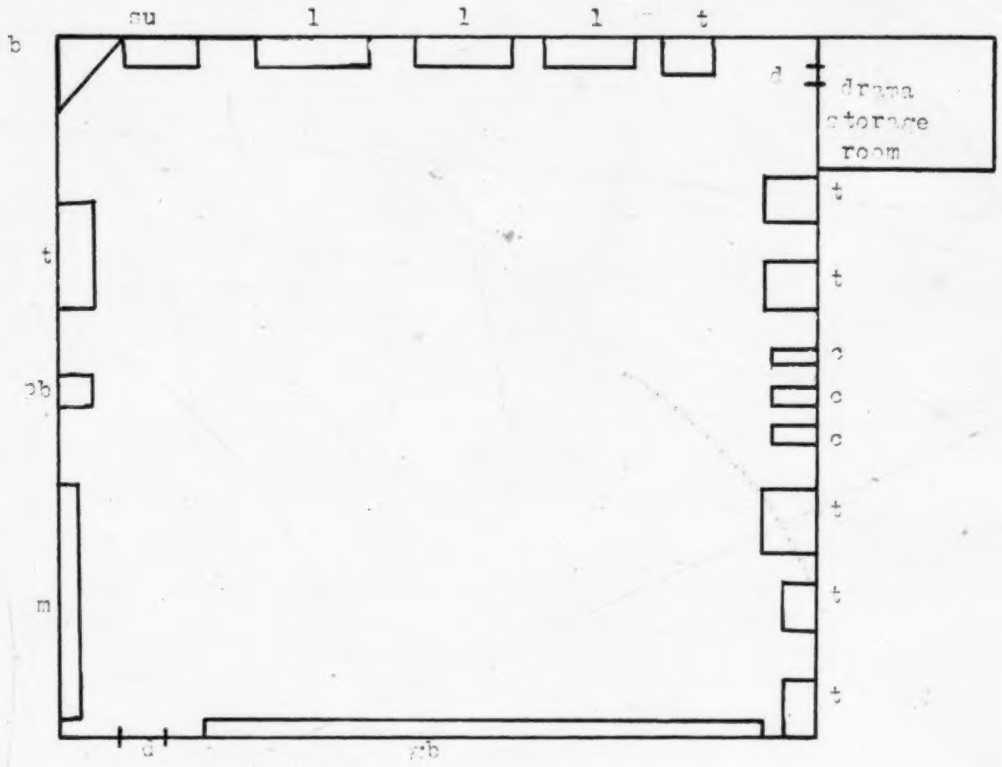
There is one attached-to-the-wall green board, one movable black board, one cork board for illustrations, seven brown/black tables, eight light brown wood levels and one green stair unit. Chairs are stacked neatly along the wall and a light brown property trunk with a lock on it is pushed against the opposite wall. On the west wall of the room a large painted mural of the Hobbits covers half of the room. It brightens the wall and gives indication of a respect for student work since it is signed by the artists/students who created the illustration.

Gwen's early reaction to the space that is the Drama Room finds its way to her two month Log book only once and then it is a mixture of behavior problems related to use of the room:

> "Today was a nerve wracking day. I had Grade 8 Drama, and was amazed to see so many problems. They were totally uncontrolled when I walked into the room, pushing, chasing, scrambling over the risers. I turned the lights on and off quickly and the noise quietened. I then got them to sit in a circle (which took then a good five minutes) and waited for total silence. I told them how shocked I was at their behavior and that it took a good ten minutes for them to settle down. I then proceeded to tell them what I expected in the way of co-operation, behavior, freeze techniques, etc., and the rules of the drama room (no gum, no climbing on props, respect for the teacher and each other)."
>
> (Log, September 9, 1982)

In the first few days of being a participant observer in Gwen's Drama room (see Figure 10, p. 115) it became clear that this room unfolds by way of a fixed ritual with which the students are familiar and with which they seem comfortable. When they enter the room, all take books and put them on the floor next to the wall in any spot where there seems to be room. They then go to the center of the cleared space and sit in a circle on the floor. Gwen joins them in the circle when she arrives, either sitting on the floor with them, or pulling a chair up to the circle and sitting on it. At times, she has to speak to a student or two who are perched on a table top or who have unfolded a chair. Sometimes a student will be under a table and have to be directed by Gwen to the circle. Usually, however, the opening ritual is followed. In the circle the plans for the class are announced by Gwen, and at times a warm-up (a mental or physical game) is

Drama Room Layout


su
l
l
l
t
b
d
drama storage room
t
t
t
c
c
c
t
t
t
pb
m
d
gb

d	door	su	stairs unit
gb	green board	l	levels
t	table	c	chairs (stacked)
m	mural	b	board (portable)
pb	properties box		

FIGURE 10

done in the circle. At other times, the students are asked to "find your own space" and the warm-up is done with students in parallel action over the entire room. At times, they are asked to lie down, still in the circle, and an imaging exercise begins class. Other class periods may begin with no warm-up but with the students asked to go from the opening circle to a small group.

A typical class distribution of bodies in space can be seen in Figure 11. The students have begun class in the large circle, have done a warm-up, and then are directed to smaller

Drama Room - Distribution of Bodies for Work

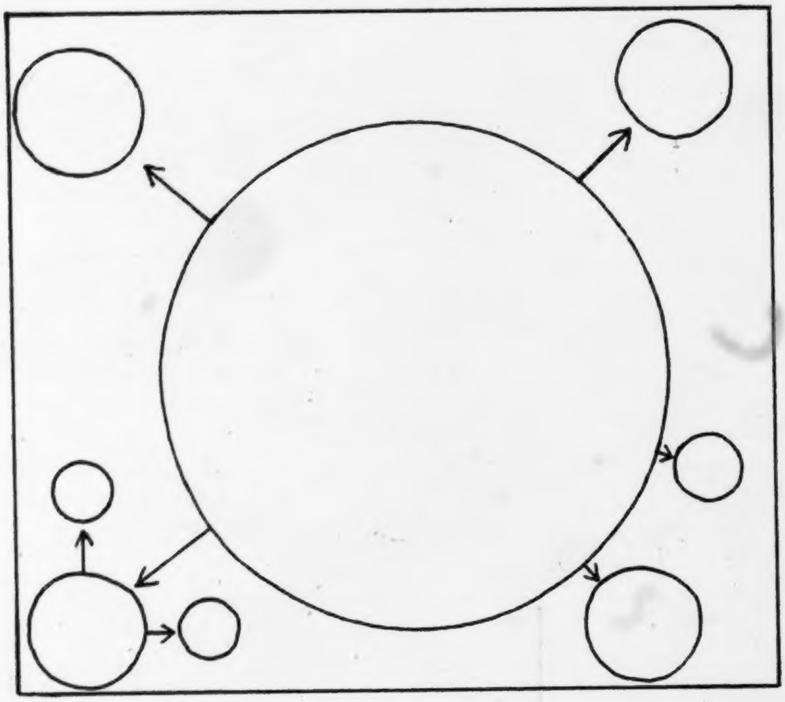


FIGURE 11

circles depending on their task for the day. One circle of nine students has already completed the assignment. Gwen meets with them, gives an extension of the task and they split into groups of four and five. Gwen moves from group to group, sitting with them on the floor or at the table where they have gathered, listens, asks questions and pushes for greater meaning as the group prepares.

Another space utilization which is accomplished with ease in the Drama room is the audience/presentation method of re-grouping. If the small group work is meant to be shown and evaluated by the other groups, Gwen gives the students a designated time to work and then announces, "Move to the audience space". The students leave their groups and go to the south end of the room and sit on the floor facing the north end. At that end, whichever group is called on to present first sets the stage, gathers whatever furniture or props are needed, shows their work and remains there (in the presentation end) for evaluation/suggestions, then returns as audience and another group is called on to move into the presentation area. This established audience/presentation designated area makes for smooth transition from one area of class to another, in fact the word "orchestrated" is one which appears several times in the log description of the movement within this space.

Another way in which Gwen uses the areas in and around the Drama Room occurs during a radio unit with Drama 8. Because this unit involved small group taping of a radio play created by the students, Gwen finds spaces all over the school for the students to work. One group remains in the drama room, one in the drama storage room, one in the hallway outside the room, one in the Library A.V. storage room, and one in the Staff Conference Room. This necessitates that Gwen travel for the period, tapping in with each group, listening, giving advice, and encouraging focused work.

Grade 9 study of choral speaking again requires a flexible movement of bodies in space. Each day the vocal warm-ups begin in the initial circle. After that opening position, the students are moved to semi-circles, to parallel lines facing each other, to small groups over the total surface of the room, to a circle with a performing group in the centre, and to the regular audience/presenter positions. Constant changing of positions keeps the Grade 9's alert and eager for the next space.

Gwen reacts to this room:

> "I like the Drama Room area. I feel at home in the Drama Room area. The kids feel at home in the Drama Room area and they all respect each other very well now in Drama. Even my Grade 8's who are all over the place respect the room ... They know what they are allowed to do in the room and what they are not allowed to do in the room and what's expected of them in the room. They're very careful of my things in there, with everything

> that's around, with things on the board. If there are desks and chairs, with those when I asked my grade 9's this morning to move the chairs away, they didn't yank and pull them, they lifted them and put them to the side. They folded the chairs and put them away."
>
> (Interview, February 17, 1983)

When reminded of her early notation in the Log which didn't seem to indicate that respect, Gwen answered:

> "I think I've built it into them (the students). They like being in the room, therefore, they respect the room and they get the respect from me. Sometimes I really have to get at, for example, the Grade 8's but even the risers when they're in the actual room behind, they're careful, they know I don't allow them to sit on the risers and why."
>
> (Interview, February 17, 1983)

Other students use this room at noon hour. When asked about their use of this space, Gwen added:

> "I don't see them in the Drama Room jumping up and down on the desks and I don't see them kicking chairs around,....even when I was on lunch duty in there. Now they know I'm the drama teacher but I didn't get people spilling things on the floor and if I found something dropped, it was picked up immediately and when they left that room, it was clean."
>
> (Interview, February 17, 1983)

Even when a Drama class has to be conducted in a space other than the Drama Room, there seems to be a swift adjustment to the new space. On the day that a band concert is being held in the Drama Room, Gwen and the Drama 7's search the school for an empty place to hold class. In time, they find an unused science lab and Gwen says:

> "I won't ask you to sit on the floor in here. Let's just all stand in a circle as soon as

we have the desks and tables pushed back."

The students clear the room and run to the circle. They seem to enjoy the new space even though they have less than half the space of their usual classroom in which to work.

The drama class and the use of that space in which drama is taught is a study of moving bodies, groups formed and re-formed as Gwen orchestrates their position. The flow is brisk, in patterns recognized by the students and yet different each day. They are at home in the space that is the drama room, both teacher and students. They have formed with the space a relationship. "The relationship between man and space is none other than dwelling, thought essentially." (Heidegger, p. 335)

The Library as a space in Gwen's life world

The Library, directly across from Room 9X, is the third most important space in Gwen's life-world. It is a large, bright room, having three walls constructed with the white cinder blocks and bright yellow blocks on the fourth wall. Brown/orange tweed carpet, grey shelves, brown tables (some round, some square), green, yellow, and orange chairs, and a yellow check-out desk give a colorful atmosphere. Bright posters decorate the walls, carrying information as to cataloguing numbers, periodicals, and reference books. Three attractive banners - maroon, blue, and gold,decorate the ceiling area above the check-out desk. There is a glassed-in work room/AV centre next to the desk and a second work room behind it. One wall has reference books and periodicals on one half of its space. Next to the glass room are brown file cabinets and a large fish tank with unusual drawings on its glass sides. Two green plants in gold hangers are directly above the check-out area. The general atmosphere is colorful and inviting.

Gwen takes her classes to this space frequently. There are times when she spends the beginning portion of the class period in Room 9X and, after review and motivation, takes the class across the hall to do research for the last part of the period. Other times, she has planned the entire period for research activities. Dividing a class with some students in Room 9X and others going to the Library is still another way that Gwen uses this space. In one period in November, the girls are allowed Library research time while the boys are kept in the classroom to work on assignments. This creates resentments in the Language Arts 9 group and after a week or so, Gwen ceases this division. It calls on her to be in two spaces as a resource person and the constant pleading on the part of the boys to be included in the "treat" and cries of "unfair" seem to bring a change of plans when structuring use of the Library.

In this space, each time a class enters there is a struggle as to where the students will sit. In the early months of teaching Gwen tried to place at separate tables those who will distract each other. By January she has begun to allow them to choose their own places

> "they've found the group in which they do their best work"
> (Interview, February 24, 1983)

This necessitates Gwen's covering the entire space of the library many times during each class period spent doing research. She answers questions, takes students to the card catalogue and sits at a table to review research methods or to question the outline being followed. If trouble erupts such as noise or distraction, she will take a student to another table or will suggest that he or she work alone. An example of this movement from table to table happens one day when the Grade 9 Option, Psychology, is doing research for an extra report. Frank sits down at a table with three girls and talks aloud during the first five minutes of the period. Gwen is moving from table to table trying to get students focused and working. She sits down at Frank's table and questions him about his paper. He answers her questions about his topic, argues with her about resources, and returns to distracting the girls as soon as Gwen moves on to another table. Finally, he is loud enough and has refused to respond to her warning tone, "Frank" said several times from different parts of the Library. Gwen moves to his table, says "Follow me, now" and leads him to a table where he will sit alone. He mutters, "You take the fun out of everything." She leaves and he remains at the table alone for ten minutes and then goes to a table of boys at the opposite end of the room and proceeds to distract the entire group. Gwen leaves the check-out desk where she has been looking through the films which have just arrived, goes to the table and leads Frank to the shelf of encyclopedias, getting him to take books back to the table where she has isolated him. Again, the chess board movement through space is in effect. The call "Mrs. McDonald, can you come here" sends her from table to table as she carries out the functions of resource person and disciplinarian within this space.

The Gymnasium as a space in Gwen's life world

A space to which Gwen moves for special occasions is the school Gym. The Gym becomes a place of presentation, the school theatre at times of visiting productions or at times of school shows or gatherings. The space is flexible since a stored level for a stage is brought out and set up in the large, clear space which is the gymnasium floor.

The first presentation is a ventriloquist from a neighboring suburb. The junior high school students view the presentation which is set up in the north east corner of the gym with the students sitting on the floor and the teachers standing behind them. Gwen stands where she can see her home room students. Her focus is on the students more than it is on the performer. After the presentation, Gwen proffers the information that they have group meetings "frequently". She adds:

> "I think it's good for them because we 'see' their social behavior, all the teachers together, so that when I say I'm worried about how they act, we've seen it together."
> (Informal Interview, November 29, 1982)

Another use of the Gym is the production of the school's musical directed by Gwen and rehearsed and presented in this space during the first week of December. The show is staged on the Gym floor against the north wall with the band on the east wall and the audience on risers along the south wall and on chairs on floor level. During the production, Gwen sits on a chair on floor level and gives facial and hand directions when needed.

Each class prepares a Christmas presentation which is shared with the rest of the school and with parents who wish to attend. Three morning sessions in mid-December are devoted to these programs. The stage is set against the southern wall, the students sit on the floor in front of the stage, and parents and some teachers sit on chairs on three sides of the seated children. Other teachers stand on the sides of the gym. Gwen is one of those teachers, placing herself where she can view the audience as well as the students.

In February a mime theatre presentation is given. Again, the junior high students are called to the Gym where the stage and flats have been erected against the east wall. The students sit on the floor and the teachers stand behind them or sit on chairs set to the sides. Gwen stands close to the door but in a position where she can see the student body.

The position which Gwen assumes indicates the responsibility she feels within the space which is the Gymnasium and the unease which motivates her actions within this space. In interview, Gwen indicates that she does indeed feel that responsibility, not only for her own home room but for the school body as a whole:

> "I think it's just the way I am because I get very disappointed even when I go to the local theatre or to the Citadel when people are talking and there's performing going on. I feel there's etiquette and what's expected of you. And my kids, my drama kids know and I've noticed, I've watched them when they are watching performances and I've really noticed that they are not the culprits. That it's perhaps people that haven't learned to appreciate the fact that you have been up there. You know what it is when people are talking and you're trying to perform."
>
> (Interview, April 19, 1983)

The Staff Room as a space in Gwen's life world

The first indication of Gwen's relation to the staff room is the early Log book entry:

> "All of the staff were very welcoming to me in the staff room."
>
> (Log, September 2, 1983)

The Staff room at Silver Heights is a double room, half of which is a work area with tables, mimeograph machines, book cases with resources and curriculum guides, larger central tables and chairs. Adjoining it is a Staff Lounge with comfortable chairs and tables at one end and a sink, refrigerator, microwave, cabinets and a work table at the opposite end.

The early months find Gwen unable to spend time in the recreational part of this room since before school hours are spent in materials preparation, lunch hours are spent in the rehearsals for the school musical, and after school hours are given to lesson plan preparation for the next day. January brings a change in time pressures and Gwen begins spending time in this room, having tea and visiting in the staff lounge, having lunch there with other teachers and stopping to visit in after-school hours. Gwen offers her reaction to this space:

> "Ah, I feel very comfortable, at home. I sit down. Sometimes I work at the work table, often I'm at the photo copying machine but I don't mind. I sit down with all members of staff to socialize and I'm trying to make myself have that certain amount of time."

The Staff Room is not a room where Gwen has to work to create a dwelling. She enters into that environment already created by a staff. That entering into and dwelling within has been controlled by the time and schedule aspects of Gwen's life. Therefore, the Staff Room has had two different influences on Gwen's life-world, one before Christmas when she spent little time there and one after Christmas when she made a determined effort to enter in and begin to dwell in this space.

Use of space in other studies about first-year teachers

Other studies have considered space as an aspect of importance to the first year teacher but with differing approaches. Eddy (1969) considered the classroom as one of the four symbols of success for the beginning teacher but only because of the administrative expectations laid upon the teachers. In a chapter called "The Classroom Beautiful" this study indicates the importance of classroom displays as an image of the successful teacher, an image which is created in order to please administrators or supervisors. The mechanistic aspect of this is reported as Eddy states:

> "The classroom is commonly perceived as a place of work which produces results in the form of informative lessons taught to pupils, who in turn, do assigned tasks and are tested and graded according to their ability to indicate that they have retained what the teacher has taught." (1969, p. 57)

Felder (1979) found that the beginning teacher appeared to feel alone and isolated during their first weeks as teachers. This may have to do with environment and reaction to it, as well as to other factors but this study did not explore this possibility.

One of the results of the McPherson study (1972) was that a family-like class atmosphere was indicative of more effective teachers. Katz (1977) explores the concept of environment and concludes that we can have optimum environments for children only if we also have optimum environments for those who teach them and care for them. Gehrke and Yamamoto (1978) identified as one of the four major needs expressed by teachers entering their first year of teaching the need to belong, although their definition of this need speaks little to the environment being part of the belonging.

SUMMARY

Space evolved early in this study as one of the influences on this first year teacher. She responds differently to each of the environments in which she works, seeming to fight the space which is her home room (Room 9X), orchestrating and making a home of the space in which she teaches her major subject (Drama Room), struggling for focus in the space to which she leads her class for research (Library), coping with a heavy sense of responsibility as school drama teacher in the space where productions and programs are given (Gymnasium), and gradually using the recreative and socialization aspects of the space where teachers gather (Staff Room).

The building which is Silver Heights Community School is slowly becoming a dwelling for Gwen McDonald, a place where she is at home. She works, with varying degrees of success, to make the spaces in which she dwells a home for her students.

Theme 2: The Influence of Time in the Life-World of the First-Year Teacher

Introduction

An influence in Gwen's life-world which has immediate effect upon her days is the schedule which she is given for teaching. Through this schedule or "list of times at which certain events are to take place" the days of teaching are charted, divided, and given boundaries of time distribution. Schools are run on clocktime, which is the objective measurement of the hours and days of the school's dwellers. The dictionary definition of time "the exact point in time as shown by a clock or calendar" places school schedules within this objective measurable tradition. (Macmillan Contemporary Dictionary, 1979, p. 1043) This may be compared to Heidegger's concept of time in the authentic mode as experiential time, subjective time where a human can choose "to become himself by appropriation of his own future in the process of having been." (Troutner, p. 168)

Gwen's Schedule

Gwen's weekly schedule (Figure 12, p. 130) reveals an assigned seven different preparations, Drama 7, 8, and 9, Language Arts 8 and 9, 9 Option (Psychology) and 8 Option (Mythology). In this schedule she meets L.A. 9 for eight periods a week, L.A. 8 for seven periods a week, each Option class for four periods a week and each Drama class for three periods a week, each period fifty minutes in length.

GWEN'S WEEKLY SCHEDULE

TIME	DAY 1	DAY 2	DAY 3	DAY 4	DAY 5	DAY 6
8:26 - 8:29	REGISTRATION					
8:29 - 9:19	9 L.A. Rm. 9X	9 L.A. Rm. 9X	9 DRAMA Dr. Rm.	8 L.A. Rm. 9X	9 DRAMA Dr. Rm.	9 L.A. Rm. 9X
9:22 - 10:12	9 DRAMA Dr. Rm.	7 DRAMA Dr. Rm.	8 L.A. Rm. 9X	9 L.A. Rm. 9X	9 L.A. Rm. 9X	7 DRAMA Dr. Rm.
10:15-11:05	8 L.A. Rm. 9X	9 L.A. Rm. 9X	9 L.A. Rm. 9X		8 L.A. Rm. 9X	9 OPTION Rm. 9x
11:05-12:21	LUNCH					
12:21-12:24	Registration					
12:24-1:14	8 OPTION Rm. 9X	8 OPTION Rm. 9X	8 DRAMA Dr. Rm.	9 OPTION Rm.9X	PREP.	8 OPTION Rm. 9X
1:17 - 2:07	8 L.A. Rm. 9X	9 OPTION Rm. 9X	9 OPTION Rm. 9X	8 L.A. Rm. 9X	PREP.	8 L.A. Rm. 9X
2:10 - 3:00	PREP	8 DRAMA Dr. Rm.	8 OPTION Rm. 9X	7 DRAMA Dr. Rm.	PREP.	8 DRAMA Dr. Rm

FIGURE 12

The Log kept by Gwen during the first two months reveals her early awareness of the time pressures:

> "I stayed at the school most of the afternoon then started home with files under my arms." (Log, Sept. 3, 1982)
>
> "After school had ended I stayed around to do some photocopying and more planning." (Log, Sept. 8, 1982)

And at the conclusion of the first week of teaching:

> "The end of the week and I feel totally drained. I have to modify my plans. It is just impractical to spend three and four hours planning. I have no time at all with my family. I come home and make supper, clean up and work until bed time. This weekend I shall try to get most of my planning done so my week nights will be left a little freer." (Log, Sept. 10, 1982)

Gwen's first month seems to be focused on the time distribution question. Ten days later she is exclaiming on paper:

> "I am, however, still having problems with the time aspect of planning. I do not seem to be able to take shortcuts . . . I suppose that I shall learn as I go along, but in the meantime, I do not seem to have time to do anything but work. I hope things get better. (Log, Sept. 20, 1982)
>
> "I have no time to get units made. Next year should be easier when the units are done."
> (Informal Interview, Nov. 1, 1982)
>
> "Sometimes I go home and I just feel there's so much. I'm putting out so much and I'm not getting very much back." (Interview, Dec. 1, 1982)

There is a recognition on the part of the administration of the amount of work this first year teacher is experiencing:

> "She's spent a lot of time preparing. She's here mornings early and she's here after school for a long period of time. She's got a lot of good material and she works at it."
> (Richard Christie, vice-principal, Interview Nov. 17, 1982)

When considering the fact that Gwen had preparations for seven different classes, there seems to be concensus that this is a demanding schedule:

> "Too heavy, seven different classes to teach, three of them are drama. I think it's too heavy for a first year teacher . . . It's normal in that they (first year teachers) usually have several preparations, not seven, it could be six or five which is still quite a bit."
>
> (Richard Christie, vice-principal, Interview, November 17, 1982)
>
> "I find that (seven preparations) a bit much. It could be just the idea that usually we hire here to fit what's left, you know ... I don't think it's a good thing.
>
> (Mary Regan, L.A. Coordinator, Interview, February 17, 1983)
>
> "Well, in her situation for a first year, I think it's ridiculous for her to have seven different courses to prepare for . . . It's too much, way too much. I have three . . . and I'm finding, even for half-time, it's taking a lot of my time, a lot. And I can just imagine for her to have twice that much as a work load, it's way too much."
>
> (Tom Prouix, first year teacher, Interview, February 17, 1983)
>
> "I hope she has a good rest at Christmas time because she'll well deserve it . . . I look at people like that and wonder how long they can keep going at the pace they're going and that concerns me but I'll be the last one to say 'Hey, slow down' or maybe 'take a day off because you don't look too well' because those are the kind of decisions they have to make for themselves."
>
> (Bob Hughes, 1st principal, Interview, December 1, 1982)

There also, however, seems to be general agreement as to the universality of this type of schedule assignment for first year teachers:

> "You're a first year. You're going to get everything that's left over, that the other staff members don't want . . . it's all being dumped on a new teacher . . . ."
>
> (Tom Prouix, first year teacher, Interview, February 17, 1983)

> "It was twice said to me that a first year teacher will always be a victim of programming . . . Gwen comes in as an outsider. She's got as many of the subjects as she's trained for . . . but in order to fill the program she's got to do a couple of options as well . . . I would say that Gwen is a victim of the first year teacher situation again."
> (Richard Christie, vice-principal, Interview, November 17, 1982)

> "It is a lot. But I think unfortunately, first-year teachers do end up with that, taking up the slack."
> (Mary Regan, L.A. coordinator, Interview, February 17, 1983)

However, another aspect of this view of first year teachers and their schedules is offered by one of the school counselors.

> "I imagine that many of us, probably most teachers feel that way, that first year teachers should keep their place . . . not doing any complaining that would be over and above what everybody else is doing. The 'oh, gee, those kids!' is fine. But the 'well, you think you've got it bad. Look, I have seven preparation.' I imagine most of us would look and say 'Well, consider yourself lucky you have a job. I had seven preparations the first year I started teaching too.'"
> (Roberta Goodwin, Counselor, Interview, February 25, 1983)

The Extra-Curricular Schedule

In Gwen's first term as first year teacher, the school plans to produce a full school musical, "Finian's Rainbow." The preceding year a musical had been presented and because of the success of this venture, the staff plans a follow-up of this activity. The vice-principal tells the story of a social activity in the summer of 1982 when the project was described to him:

> "Gwen hadn't been hired at the time so the message I got was that this was planned, not necessarily 'Finian's Rainbow' but the production was being planned and it

> would be carried out this year. Now, obviously, the first person they'd go to would be the drama teacher."
> (Richard Christie, Interview, November 17, 1982)

> "When I talked to her during our initial interview, when she was applying for the job, I told her that one of the expectations was some kind of a major production during the year. I was thinking of a drama production, not necessarily an operetta but certainly operetta, it qualifies as one."
> (Bob Hughes, first principal, Interview, December 1, 1982)

This activity was rehearsed at noon each day which meant that Gwen ate lunch at her desk and directed scenes as the cast finished in the lunchroom. An exchange teacher from Australia co-directed with her and several teachers took part in the show, either as a cast member, a head of a crew or as one responsible for some aspect of the production (choreography, make-up, costuming, set design, and construction). The rehearsal schedule also called for weekend meetings during the last period immediately preceding the early December production dates.

When asked if she would suggest that this type of activity be part of the initial term of a first year teacher, Gwen responds:

> "Well, ah, no. It was an awful lot and it was really assigned me, more than anything else, and of course, I said I'd do it . . . It took so much time and energy. And I kept feeling as though I wanted to do more and more and more and I kept saying 'I can't . . . I've got a limit here. This is as much as I can do . . .' Another one (problem) was getting everything done for the date. I found we were really rushing there at the end."
> (Interview, December 16, 1982)

There are those who question doing such activities:

> "I think it's great that people want to do these things (extra-curricular activities) and it's really important because they're fresh and they've got all of this enthusiasm, it's not something they've done for eons, for year after year. But, on the other hand, they have to maybe say 'no' and to realize that people will understand or they should and if they don't then they're being very unsympathetic and are not . . . putting themselves in the position they were once in either. . . ."
> (Mary Regan, L.A. Coordinator, Interview, February 17, 1983)

> "I knew that they (the staff) started talking about the play at the end of last year and I said, 'well, who's going to direct it?' "Oh, our new drama teacher." And I thought "wow, she coming into a really big . . . I thought 'here's somebody being handed a play, the lead part has been decided and then she's being told she's the director.'"
> (Roberta Goodwin, counselor, Interview, February 25, 1983)

The Schedule of the Former Drama Teacher

The schedule assigned to Gwen for her first year of teaching was the same schedule as was given to a drama teacher the year before. This teacher did not complete the year. The first principal explained:

> ". . . a first year teacher straight out of university who's not had practical experience and particularly in drama, if you want, as teaching or just dealing with people, you know they can just burn themselves out and wreck their careers. We had an example of that here last year . . . and that upset our drama classes and set them back considerably because prior to that we had an excellent teacher . . . we had this 'unfortunate' incident here last year where the teacher couldn't get herself organized and couldn't get things together and the result was that the program received really a black mark against it and unfortunately for the teacher involved, it wrecked her career."
> (Bob Hughes, Interview, December 1, 1982)

> "Did you hear about the person who had Gwen's responsibilities last year, quit, with that course load?"
> (Tom Prouix, Interview, February 17, 1983)

> "The following year he (former drama teacher) left and we had then a drama teacher . . . and I think that did a lot of harm to the drama program . . . . She left in the middle of the year and we had a substitute take over those classes."
> (Roberta Goodwin, Interview, February 25, 1983)

Coping with the Schedule

The clocktime of a school schedule has taught Gwen many lessons as to what she must do and how she must plan to be able to cope with its pressures. She asserts:

> "I learned a lesson when I had to take my husband to the hospital at 3 one morning and stayed for the day with him. They had to get a substitute here and I had to think of six plans quickly. Now, every weekend I outline what I will do each day so I don't get caught."
> (Interview, November 1, 1982)

> "I spend all of my evenings either marking or preparing . . . I'm learning to take short cuts . . . . I started off this year by doing lesson plans as I used to do them in such detail when I just had my drama to consider (student teaching rounds). Now I'm teaching Language Arts more than I'm teaching drama. L.A. is my minor. I need a lot more work on that."
> (Interview, December 1, 1982)

Other teachers see Gwen fighting the clock time and comment both pro and con about taking on extra work:

> "In some ways I think she's probably doing too much but, again, that might be her nature . . . . I think she's really marking more, well, not more than is necessary, I really believe that in Language it's good to be able to mark that much. But given the time we're given to do it and the demands on you in preparation of classes as

> well as the marking, it's just that I don't think it's expected, you know."
> (Mary Regan, L.A. Coordinator, Interview, February 17, 1983)

> "I think Gwen's a very strong individual and I'm very, very impressed with her for a first year, seeing how well she's doing. Wow! Some of the extra-curricular stuff she's doing. 'Finian's Rainbow' was such a big event, to have that tacked on in the first term, especially and she came out beautifully. So, I'd say, you know, Gwen's a unique person. Unique in that she can handle it and also her course load is somewhat unique."
> (Tom Prouix, first year teacher, Interview, February 17, 1983)

> "Well, I think the things she's doing with Finian's now, although hard on her (I suspect that, she didn't mention it) but looking at her it would be hard to keep up that kind of pace and kind of enthusiasm but she seems to be doing it really well."
> (Bob Hughes, first principal, Interview, December 1, 1982)

> "She's willing to give her time, and has, EXTRA, over and above the assignment for things like 'Finian's Rainbow' production and other drama productions."
> (Patricia Hannaford, second principal, Interview, April 20, 1983)

The Options as Part of the Schedule

Some of the administration sees the general philosophy of Options as one of the pressure points in the scheduling.

> "And then on top of that we assign them (first year teachers) B OPTIONS, where there's no curriculum. That's most unfair to a first year teacher. Unfortunately, I don't think this is the only school where that happens. I think it's wrong and I try to stay away from that myself - can't always work it."
> (Patricia Hannaford, second principal, Interview, April 20, 1983)

Other Studies and Time

In the study of Earp and Tanner (1975) in which 112 graduates of North Texas State University provided follow-up data in the first year of elementary school teaching, two of the final recommendations concern the schedule of the first year teacher, both concerning the time of the young teacher:

1) the beginning teacher should be given no more than two different preparations daily;

2) his/her teaching load should be limited to three classes and one homeroom.

Another study (Felder, 1979) focused on the first seven months of first year teachers, thirty in number. Time was found to be one of the overwhelming concerns in the first few months of teaching. The teachers indicated that they did not have enough time to do the work they thought needed to be done. Paper work and what they considered trivial details took so much of their time, that planning and preparation had to be neglected. This study recommended to Teacher Preparation Programs specific procedures to be considered which might better prepare teachers to deal with time problems:

1) teachers-to-be should be given specific preparation for beginning school procedures;

2) pre-service should include methods and techniques of dealing with paper work.

Applegate (1979) finds a connection between first year teachers' satisfaction with their chosen profession and the time aspect of the early days in teaching.

> "These first year teachers entered their classroom expecting to derive satisfaction from being with the students but in the first three weeks something happened. They encountered enough problems so as to feel happy when no problems occurred; they did not have time to give students all the help they had thought they could. Just being able to cope with the situation gave them a sense of satisfaction, however." (p. 18)

In a study of 22 teachers whose first formal training experience was in a school in a slum area, Eddy ('69) found that the time spent by the beginning teacher in the preparation of self-made materials is notable. Some indicated that the work began when they came home from school. Just getting materials organized for classroom order took the whole evening. Eddy called these materials an additional fatiguing burden.

SUMMARY

It would seem as if objective time, measurable clock time, is the only time that Gwen can live in the pressurized schedule which is her assignment at Silver Heights Community School. The subjectivity of a time which is experiential, lived simultaneously in the three temporal moments of past, present and future, is not part of the thinking of the first-year teacher who says of her schedule:

> "I feel totally overwhelmed and this IS my honest opinion. I have found it's so much planning and time. I've had to make cut-backs in the amount of preparation I have to do for each class, to allow me to do things like marking which I have to keep up on,

extra curricular work, not only for the play but with other stuff that I have to get done, I've had to cut back and in a way I feel guilty because I know how much I need to do for each class, but there just isn't enough time in the day, quite honestly, to do as much in-depth study as I'd like to for every class."

(Interview, December 16, 1982)

Theme 3: The Influence of Program Assigned on the Life-World of the First-Year Teacher

Introduction

Another of the influences to emerge as a theme in this study and one which works in close conjunction with the pressures of time is the program which is assigned to this first year teacher. Program is described as a "schedule of classes of an individual student or teacher in an educational institution." (Macmillan Contemporary Dictionary, 1979, p. 800) It also indicates order, listing, organization and definite sequential method.

A look at Gwen's weekly schedule (see Figure 12, p. 130) reveals the fact that she was assigned seven different class preparations as her teaching schedule for the year. Drama 9, Drama 8, Drama 7, Language Arts 9, Language Arts 8, 9 Option (Psychology), and 8 Option (Mythology) are the subjects for which she will be responsible in her first year.

Gwen's preparation for teaching

Gwen was part of a teacher education program which called for three specific experiences in in-school teaching during her pre-service training.

> ### Stages of Practicum[1]
>
> Stage I (Phase I) Familiarization
>
> This stage involved ten half days spent in schools in an urban centre. The focus of this stage was observation of teachers and use of these observations as part of a de-briefing seminar on campus.

Stage II (Phase II) Limited Teaching

In this stage Gwen was assigned for a four week period to a specific school, assisted the teacher in the classroom, and taught a limited number of individual lessons in the classroom. It, too, was connected to a specific on-campus course in curriculum and instruction and had call back sessions for de-briefing and dialogue as part of the course work.

Stage III (Phase III) Extended Practicum

For the final stage of the practicum Gwen was assigned to a junior high school for a four week period following an on-campus curriculum and instruction course in methodology in her major area of drama. She taught lessons and planned a unit for instruction.

Following a second Ed. C.I. course in methods of teaching senior high drama, Gwen was assigned to her final practicum experience, four weeks in a senior high school. Again, she planned lessons and taught a unit.

Her practicum experience, accumulated, gave Gwen thirteen weeks of practice in a classroom setting before she came to Silver Heights Community School.

Preparation for Drama classes

Gwen was hired in Silver Heights School as a drama teacher. There was a history of drama at this school which was outlined by Roberta Goodwin, present counselor at the school, who was the drama teacher during the first two years of the school's five year existence. Figure 13, p. 143 gives the essentials of the history of the drama program. It indicates that six teachers have had input in the drama program over the years. The drama program grew in year 2 but settled to a pattern of one class for

Silver Heights School - Drama History

	Teacher	Drama Class load	Emphasis in Drama Program	All School Play
Year 1 - '78-'79	A	1 Grade 7 1 Grade 8 1 Grade 9	Developmental Grade 7 (Body) Developmental Grade 8 (Voice) Production Grade 9	
Year 2 - '79-'80	A	2 Grade 7 2 Grade 8 1 Grade 9	Same	"Alice in Wonderland" (directed by drama teacher)
Year 3 - '80-'81	B	1 Grade 7 1 Grade 8 1 Grade 9	Tried to continue continuum of Years 1 - 2	
Year 4 - '81-'82	C/D	2 Grade 7 (large) 1 Grade 7 (small) 1 Grade 9 (small)	Not clear	"Fiddler on the Roof"
	A	1 Grade 8 (large)	as in years 1-2	elementary teachers and many students (directed by elem. teacher
Year 5 - '82-'83	E	1 Grade 7 (large) 1 Grade 8 (large) 1 Grade 9 (large)	Developmental Developmental (small production) Developmental (large production)	"Finian's Rainbow" (directed by drama teacher)

Teacher Legend

A. Drama Trained, now counselor/L.A. teacher
B. Former asst. prin. - theatre experience, no Drama Ed. training
C. Drama trained, left half-way through year
D. Substitute teacher, no drama ed. training
E. Key informant, drama trained, also teaching L.A.

FIGURE 13

each grade level during years 3, 4, and 5. The size of classes dropped in year 4 while teacher C was teaching grades 7 and 9. The school play begun in year 2 was discontinued in year 3 and begun again in 4, was continued in year 5 but was directed by the drama teacher (Gwen) rather than by elementary teachers as it was in year 4.

The chart reveals that Gwen took on a drama program which was well established at this school but one which had had certain set-backs during the year which preceded her hiring. The interview with Bob Hughes (first principal) already quoted indicated that the drama classes had been upset by a teacher who couldn't get organized. The counselor extended that information in order to expand on the picture of what kind of problem Gwen faced when she began teaching this drama program:

> "She (teacher C) had a bunch of keen kids but I think she had real problems with control, extreme problems with control . . . when she broke them into small groups she just couldn't handle that; the kids just went wild and I think that really broke down the drama program. The kids were negative about drama. They were just fighting to get out of drama. She left in the middle of the year and we had a substitute take over those classes."
>
> (Interview, February 25, 1983)

Gwen's Log reveals an early awareness of some of the problems she was facing in drama classes:

> "Some of my problems with the students in Drama were unexpected. They were students whom I had for other subjects (L.A. and Mythology) and I had no problems in

> those other classes. I later discovered that most students in the school had an appalling attitude toward options ('they don't count, so let's just fool around')."
> (Log, September 9, 1982

However much Gwen was struggling with a program which was just beginning to recover from an unstable period, she felt prepared for her drama classes:

> "In my drama I feel much more fluent and much more comfortable."
> (Interview, February 17, 1983)

> "What I did in the beginning of the year is make out a program of what I wanted to do in the first term, what I wanted to do in the second term and I'm still sticking to that."
> (Interview, December 16, 1982)

> "I learned a lot, especially in Ed. CI XXX/XYZ about discipline in drama which I bring to my drama all the time, about being firm and also from student teaching with Jane Towers and Beth Wilson." (cooperating teachers)
> (Interview, December 1, 1982)

Others in the school saw Gwen as capable and prepared in the area of drama. Her first principal said:

> "I'm pleased with the way she has gone through and settled down the drama classes and I think she's handled them quite well. I haven't checked really into her program in details of what she's doing with them but any time you can run a drama class and have kids interested, I think you must have something going on that's worth while there . . ."
> (Bob Hughes, first principal, Interview, December 1, 1982)

> "She feels so much more comfortable in the area of drama. Her lessons are way better. But, then, that's also because in her drama lessons she's had at University, she can mirror those in her classroom here, so she's had chances to watch her teacher and do the same things here . . ."
> (Patricia Hannaford, second principal, Interview, April 20, 1983)

> "She has a really good background which I think, again, helps considerably. I think it's very obvious that she knows her curriculum very well in drama, particularly . . . She didn't seem like a first year teacher, in that sense, as far as I was concerned, she seemed quite confident."
> (Mary Regan, L.A. coordinator, Interview, February 17, 1983)

> "She exudes confidence about the drama which is her area, and that's neat."
> (Roberta Goodwin, Counselor, Interview, February 25, 1983)

Preparation for Language Arts classes

In the area of her minor subject, Language Arts, there were certain problems which seemed to appear early in the teaching year. Gwen says:

> "Now I'm teaching Language Arts more than I'm teaching drama. L.A. is my minor. I need a lot more work on that. I'm having to do work alone, at home, you know, to help me content-wise, so that I can teach it to them. And so, I get depressed, in a way . . . ."
> (Interview, December 1, 1982)

When asked what in the pre-service program would have helped her to cope with the L.A. program, she added:

> ". . . an Ed. CI in English that taught me how to plan for Language, how to plan the whole year because it's not, the curriculum guide is right there in front of me, but it doesn't say 'teach this first' and 'this could be linked with this' . . . but it just gives you what has to be covered in a year . . . but if I'd have taken an Ed. C.I. in English I could have learned how to prepare, like we did for the drama, a whole year program working from one into the other."
> (Interview, December 1, 1982)

Gwen indicates that her minor has given her a lot of content in English, the novel, drama and short story, but that she lacks the methods of teaching the subject and the knowledge of the resources which would assist her to supplement classes. Also, a lack of familiarity with the Curriculum Guide becomes a problem:

> "I'm constantly double checking myself in Language, going back to the Guide, to the Curriculum Guide which I don't know off by heart, obviously, and catching myself, not as self-confident obviously."
> (Interview, February 17, 1983)

Gwen's concept of her weakness in Language Arts Methods doesn't seem to be shared by others, administrators and staff. The vice-principal offered:

> "In the L.A. area she came in and I think she's got a really good background in the English/Language Arts, probably more courses than I had, believe it or not, as a minor . . . ."
> (Richard Christie, Interview, November 17, 1982)

> ". . . even in Language, she was quite aware of what was expected . . ."
> (Mary Regan, L.A. Coordinator, Interview, February 17, 1983)

The second principal evaluates whatever weakness there is in Gwen's L.A. Methodology in a somewhat different light.

> "I think her grasp of the material is O.K. but we're a little weak in resources. They are weak resources in junior high school and they do rely on the teacher having to do a lot of the searching themself and for a first year teacher, they're just scrambling trying to find enough time to eat and sleep and mark, you know."

She sees that Gwen is missing teaching techniques in Language and offers:

> ". . . unless a principal has spent some time with her, she just picks it (L.A. teaching methods) up from the

> other teachers . . . and needs to know how that Curriculum Guide is put together. And if you have some old hands on staff who prefer the approach before the present approach of integration, she may be persuaded to use the old approach if she's only listening without taking time to read the Curriculum Guide and the philosophy of the curriculum. Or she may leave out one of the strands like listening and that's an important skill. So it is important that if they take a subject area that they wish to teach as their minor that they also take an Ed. C.I. course in that area."
> (Patricia Hannaford, Interview, April 20, 1983)

Gwen devotes much of her preparation time to her two Language Arts classes.

> ". . . because they are core classes. It's very important that these students get the grounding they need to go into high school for the Grade 9's and for the Grade 8's that they get what they have to for Grade 8 in order to move into Grade 9. It's so important that they get that so that's where most of my work goes, into preparation for those subjects."
> (Interview, December 16, 1982)

This outpouring of time and energy draws a definite response from this first year teacher.

> ". . . drama is my major, my first real love and I find that I can't dedicate as much time as I want to drama but that's the reality of the situation here, I'm teaching more Language than drama and so I have to do a lot more, a lot more work."
> (Interview, December 1, 1982)

Preparation for Option Classes

Gwen is assigned two B Option classes, Grade 9 (Psychology) and Grade 8 (Mythology). In her log book, we find an early reaction to these courses:

> "In the afternoon in all the option classes I gave the students the break down of marks and my expectations -

> what I considered acceptable in the way of essays, participation, student responsibility, late papers handed in. Both my psychology and mythology classes were quite small, that was a nice surprise."
> (Log, September 7, 1982)

However, the vice-principal sees the options as an added burden to her:

> ". . . but in order to fill the program she's got to do a couple of options as well. You go to the other teachers of the school 'I don't want any options. Don't give me any options.' and they've been here. They've got seniority. And, of course, the administrators try . . . I would say that Gwen is the victim of the first year teacher situation again."

As pressures build and added responsibilities are accumulated, Gwen sees the options and preparation for them as a problem. During the time that "Finian's Rainbow" is being rehearsed each noon, Gwen reflects:

> "I think some of my classes may have suffered, especially some of my Option classes, may have suffered for the play."
> (Interview, December 16, 1982)

The second principal has a negative view of these options and their added responsibility for a first year teacher:

> "And then also on top of that (teacher having to do all research herself), assign them B Options where there's no curriculum. That's most unfair to a new teacher. Unfortunately, I don't think this is the only school where that happens. I think it's wrong."
> (Patricia Hannaford, Interview, April 20, 1983)

From an outsider point of view, the Language Arts coordinator sees Gwen coping well with the Option load:

> "I know some people who ended up with a lot of options and that's what happened, a lot of preparation. She

> (Gwen) seems to be really aware and knows she's got to prepare for them. And, you know, she's doing very well with the mythology and, you know, I think really getting very involved in whatever she's doing."
> (Mary Regan, Interview, February 17, 1983)

As the year progresses, Gwen keeps reviewing the Option material, re-thinking whether the Psychology option was really the material for the Grade 9's. She reveals in January that she thinks the material is too difficult for junior high school and by February is seeing that the material is needed by Grade 9's, especially the sections on communication and ego states. However, in April when the new Options begin she changes the Psychology Option to a Theatre Skills option and thirteen Grade 9 students register. There is still no text for the Option but her own theatre training makes preparation easier. When asked if she had a choice for an Option to teach next year, Gwen responds:

> "I'd do Theatre Skills. I didn't get it finished. And I had so much I wanted to cover and I didn't get half of it done. I found the kids really enjoyed it."
> (Interivew, June 22, 1983)

Texts for the Courses assigned

For none of the seven courses which Gwen was assigned was there a text book. The provincial drama curriculum guide suggests no specific text book for the Drama 7, 8, and 9 classes. The Language Arts teachers of Silver Heights School had decided that they would not accept the text recommended by the provincial education department. Gwen's early response to this is found in her Log:

> "I was panicking about the curriculum, especially in Language Arts. I had the books that were outlined in the curriculum but was told that the L.A. staff did not like the contents and took material from other sources, but of course, there were no extra texts around so I would have to make do borrowing from other teachers when they were not using them. This annoyed me. Why was this not anticipated? There were three new L.A. teachers, two who were fresh out of school."
>
> (Log, September 3, 1982)

For the two Option courses, Psychology and Mythology, there were no specified text books and no established curriculum guides.

Therefore, Gwen faced a year of subject content planning and teaching for which there was a specified curriculum guide for five of the courses (Drama 7, 8, and 9, and Language Arts 8 and 9), but none for Psychology or Mythology. However, she had to plan specific material for all seven of the courses with no text book to use for any of the course material. She faced a year of preparing mimeographed sheets to put in the hands of her students in the seven courses to which she was assigned.

Coping with course preparation

For the first four months of teaching, Gwen arrives at the school by 7 a.m. and begins mimeographing pages of material for her seven classes. Noon hour is spent in rehearsal and the after school hours (until 5 p.m.) are spent in lesson plan preparation, paper correction and the recording of marks, Quizzes and exams are constructed and corrected/recorded in this period, too, and in evening hours at home. Preparations, paper work, and reading/research spill over to each weekend at home. By January, Gwen is attempting to do a bit each night preparing for the week to come.

> "It's too much to save it all for the weekend or there isn't any time that way either for the family. The PREP periods (in the weekly schedule) are used for the organization of materials and file cabinet. I don't want next year to come and have materials all over the place."
> (Interview, January 27, 1983)

By February, she is trying to cut corners. She begins utilizing the overhead projector more, mimeographing materials less. The students are asked to copy materials from overhead transparencies which Gwen does not prepare before class but writes on the rolling transparency in class. She exclaims:

> "Did you hear that boy in class ask me _why_ they have to copy things from the overhead when you could make us copies? I guess I've spoiled them. They _expect_ me to do all the work for them"
> (Interview, February 1, 1983)

Earlier (December), staff members suggest to her that she must learn to cut corners and that she mustn't feel guilty about it. The vice-principal joins in giving this advice in his interview with Gwen after his supervisory visit to her classroom:

> "Richard said to me 'Learn to cut corners. Learn to make use of your prep time so that you're not running around in the morning and at night like a chicken with your head cut off. Learn to cut corners. You don't _have_ to do that much.' And I sat back and said, 'Well, what can I do? Well, one thing I can do is to make them write more notes so that I don't have to type them out and run them off in the morning.'"
> (Interview, April 19, 1983)

She has also changed some of her marking methods:

> "And when I'm taking projects I'm not marking them all out of 10 or 50 or 100 or whatever. I'm giving letter grades or just "accepted" or "rejected". In that way, I'm cutting corners as well."
> (Interview, April 19, 1983)

Course Preparation in Other Studies

One of the points of summarization in Francis Fuller's study (1969) is that beginning teachers are concerned about their own content adequacy. She posited a three phase developmental conceptualization of teacher's concerns and found that in Phase II, the early teaching phase or the initial teaching period the beginning teacher was concerned with self, not with students. One of the concerns has to do with "am I prepared to teach what I am assigned to teach?"

In the study of 25 beginning teachers in the state of Oregon, Shelley classified each problem of the first year teachers and found that 18% of the recognized problems were instructional. Ryan et. al. (1980) in an account of 12 beginning teachers explored the common concerns and areas of adjustment and found that one of the concerns was adjusting to the teaching assignment. A recurring statement in the study of Kathryn Castle et. al. (1980) was concern about preparation "whether I had a good knowledge of the subject that I was going to teach." In the work of Gehrke and Yamamoto (1978) one of the four major motivating needs expressed by teachers entering their first year of teaching is the need for a sense of competence.

And, once again, one of the final recommendations in the study of Earp and Tanner after work with 112 graduates of North Texas State during their first year of teaching is that the beginning high school teacher should be given no more than two different preparations daily and that the teaching load should be limited to three classes and one homeroom.

Therefore, the program assigned to the first year teacher is a problem area which has surfaced in several studies but its effect on the life-world of the first year teacher when it is an overloaded assignment or one unaccompanied by text support has not been documented.

Summary

There seems to be general agreement on the part of administration and staff that Gwen has been assigned a heavy program for which she has been only partially prepared. In her major area of Drama this first year teacher appears to be at ease and confident. In her minor area, English, she seems to have the content material needed but lacks the methodology and knowledge of the Curriculum Guide which would give her the same ease and confidence in the Language Arts area which she has in Drama. In the two Options assigned to her, Gwen has little preparation and no knowledge of curriculum building which is needed for courses assigned with no basic curriculum developed. In all seven courses, Gwen finds herself teaching with no basic text and finds it necessary to mimeograph the materials for all classes, or to construct and type materials which are to be distributed to students. As the year evolves, administration and staff members suggest to Gwen both the need for and suggestions for ways to cut corners to make the burden of preparation easier for her to handle.

> "She is the first year syndrome, first-year teacher victim and the victim of being in a very small junior high school."
> (Richard Christie, vice-principal, Interview, November 17, 1982)

NOTES

1. p. 2 of Appendix E of Theory to practice: report to the committee to evaluate the extended practicum program at Alberta Universities. Planning Secretariat, Alberta Advanced Education and Manpower, 1981.

Theme 4: The Influence of Administration in the Life-World of the First-Year Teacher

Introduction

An element which quickly has influence on Gwen's daily life-world is the school administration of both the district in which she teaches and the school in which she dwells.

"Administration" is defined as a group of persons empowered to manage and direct, officials. However, the old French (administrer) means to take care of. It implies a nurturing which seems to be missing in the Latin root (administrare) - to manage. Is the administration which meets Gwen as she enters the first year of teaching one which cares for and nurtures or one which manages and directs? Or is there a combination of, a melding of these concepts in the supervisors, principals and vice-principal who will be part of Gwen's beginning year?

History of Administration at Silver Heights

The five year administrative history at this community school is a history of change. In the five years there have been three principals and three vice-principals. (See Figures 14 and 15) In the first year of teaching Gwen has one principal, Robert Hughes, from September to December, 1982, and a second principal, Patricia Hannaford, from January to June, 1983. One vice-principal, Richard Christie, is the element of administrative stability throughout this year.

Principal		
1978-1980 Birth of the School	Dec. 1980-1982	Jan. 1983 ---
Elmer Watson	Robert Hughes	Patricia Hannaford
	data collection period	

(Figure 14)

Vice-principal		
1978-1981 Birth of the School	1981-1982	1982 ---
Martin Quirk	Jim Fairfax	Richard Christie
		data collection period

(Figure 15)

"Change" according to Gadamer, "always means that what is changed also remains the same and is held on to." (p. 100, 1982) From the beginning of the year, Gwen knows that there will be a change in administration since Bob Hughes is moving on to open a new school within the district and Patricia Hannaford is brought from another school district to assume the principal's position. The transition seems smooth as far as staff cooperation is concerned.

> "I'm leaving at Christmas time and there's a lady coming in as principal from Dovercourt. I'm looking forward to having her come into the district. I'm trying to put myself in her shoes as much as possible in everything I do these days . . . ."
> (Bob Hughes, Interview, December 1, 1982)

However, a change always affects the whole culture and each principal will bring a philosophy of administration which will set a tone and give direction to the school as a whole. That tone with Bob Hughes can be seen in his statement that

> ". . . this staff runs this school, the administration does not and some people view that not good to have it that way but I feel very comfortable with that . . . They (staff) set the tone for the school, they set the policy for the school."
> (Bob Hughes, Interview, December 1, 1982)

It is into this atmosphere of open organizational structure that Gwen comes in September of 1982.

Administration and Discipline (September to December 1982)

The first response to leadership in the school appears in Gwen's Log early in September:

> "I threw one smart-alec (sic) student out of the classroom and after class registered my complaint with the office who promptly told him that one more incident and he would be out of drama for the whole year. I was happy with the support of the administration."

Earlier in the theme analysis, the problem with the Drama 8 students was mentioned. Gwen knew early in September that control, cooperation, and focus on the work of the day were going to be a struggle with the drama group which had worked with the former teacher in the previous year as Drama 7 students and who had developed a hostile attitude. Despite the hostility they have chosen Drama as their option but they come to the class ready to rebel against anything that is asked of them. Gwen does not hesitate about taking the problem to administration for assistance. Richard Christie explains:

> "Initially she had some really tough kids. There were a group of them who were called to the office. There was a group of six that Bob Hughes and I took into the conference room in September and read the riot act to . . . ."
> (Richard Christie, Interview, November 17, 1982)

Bog Hughes repeats this story and adds:

> "She put out a few kids and we went in and watched them and I talked to a couple of the drama classes and said 'Look, I don't mind coming in and being with you in the drama classes, I can't be in there all the time but I can be here often enough that I can assure that you're quiet. I don't think that's necessarily the kind of program Mrs. McDonald wants to run but at the same time if you're going to force the issue in that direction, that's the way we'll have it'."
> (Bob Hughes, Interview, December 1, 1982)

Both interviews indicated that the administrators had not had to return to the class and that Gwen had not sent these students to the office again. She had faced the problem by both sending students to the administrators and by having the principal visit the class to see the hostility first-hand. This step did not need repetition. Both men became part of solving the problem. Bob Hughes indicates that this dual approach is a conscious effort to share the disciplinary probelms so that the new teacher would:

> ".... feel just as comfortable going to one administrator or another or she may have a preference because of personality...."
> (Bob Hughes, Interview, December 1, 1982)

There seems to be a philosophy of suppprt for the teacher.

> "Certainly as a teacher in something like drama you have to have rapport with kids and that's something I can't do for a teacher, but you can sometimes help the kids to build that rapport with a teacher. I don't mean in a threatening way. I mean just explaining to them a teacher's point of view. This is the way things look so go back in there and be a little more understanding."
> (Bob Hughes, Interview, December 1, 1982)

Administration and Supervision (September to December)

The second area of administrative influence on Gwen's life-world during the first half of the year is the area of supervision. Just prior to the beginning of the data collection period, Nancy Wilson, the Language Arts supervisor of the district, visits one of Gwen's Language Arts classes. Following the class, an oral evaluation is given to Gwen in which it is pointed out that one of her strong points is the ability to develop a flow in the pacing of the class. A discussion about motivations, objectives, future plans and resources is appreciated by Gwen who finds the visit most helpful and free from pressures or stress:

> "She did say that she wasn't evaluating me. It was the policy for someone from the district office to come and see classes. If there was a problem she would have come back, she said, just to make sure I wasn't having any trouble, to identify any problems right away. And she said she didn't think I was having any problem so she wouldn't be back unless I wanted her to come back."
> (Key Informant, Interview, April 25, 1983)

Some months later a letter arrived from the supervisor commending Gwen for her multi-visual approach to the teaching of poetry. The visit of a district supervisor seems to have been a positive experience for this first-year teacher.

Early in November Richard Christie (vice-principal) did the first in-school supervision of Gwen's class. This administrator has a specific philosophy about the function of the administrators of the school:

> "The job of the administrator is to be the curriculum leader for the school. That's one of the functions he should get right after, especially for the first year people!"
> (Interview, November 17, 1982)

He visits the 9X Language Arts class, witnesses a confrontation between Gwen and Tony, and later enters into dialogue with her about the session. He points out to her a problem she had already isolated, the challenge of Tony, and makes suggestions as to the alternatives to the action she did take.

> "It's good to have someone else see it and make suggestions."
> (Key Informant, Informal Interview, November 18, 1982)

In describing for the researcher the visit to her room, Richard evaluates Gwen's teaching style with the words:

> "...enthusiasm, bubbling personality, willingness to listen, receptive of praise and criticism...."
> (Richard Christie, Interview, November 17, 1982)

Suggestions about handling challenges from students, about quality and number of mimeographed sheets, and about frequent changes of body position in the classroom were all received by Gwen and reflected upon during interviews with the researcher.

> "He was very pleased. He gave me very positive things. And he said to me that my enthusiasm and my personality showed in the way I taught and that it was catching and that I was able because of my personality and because of my drama background to somehow catch the children, not all of them. There were some that were still testing me at the time."
> (Key Informant, Interview, December 16, 1982)

The principal makes two spot visits to Room 9X during early December. He appears at the door and walks up and down the aisles while Gwen is teaching. Later he says:

> "I haven't been able to get into classes except just to pop in and out. You may have noticed once in awhile, but in terms of getting in and sitting down for a period, I just haven't had the time."
> (Bob Hughes, Interview, December 1, 1982)

He evaluates her with the words:

> "She is a very positive person, very encouraging. She put up with me in 'Finian's Rainbow'."
> (Bob Hughes, Interview, December 1, 1982)

Administration and Extra-Curricular Activities (Sept. to Dec., 1982)

During the first term Gwen finds herself directing the full-scale musical, "Finian's Rainbow", as an extra-curricular activity. Roberta Goodwin, counsellor and former drama teacher, offers the information that the administration of Silver Heights have always been supportive of the drama program in the school.

> "The same principal who came here had also been with me at the previous school and it was very popular there so

> he really liked drama, saw that it was a neat thing."
> (Interview, February 25, 1983)

That co-operation continues into this year as preparations are made and rehearsals of the musical are held. Richard Christie suggests to Gwen that she ask Bob Hughes to play the part of the sheriff since the show will be produced during his last few weeks in the school. She makes the proposal to him and he agrees to be part of the cast joining several other staff members in acting, chairing committees and assisting crews. His presence and support in rehearsal sessions become a control factor in handling large crowd scenes. Following the December production, Richard Christie sends to each cast and crew member a letter of congratulations and gratitude for that person's work in the successful performance. Gwen also receives written "thank yous" from both the principal and vice-principal. She considers these thoughtful gestures as signs of the attitude of support and gratitude for enhancement of the image of the school which happens because of such a production. In the week following the show when Gwen is ill with bronchitis, both administrators urge her to remain at home until she is fully recovered.

The Need for Feedback

Several times during the first few months of the study Gwen mentions her need for some feedback and for evaluation:

> "I need reassurance. I feel I do . . . I like to get some feedback from them, positive and negative feedback. I

> want both because I really feel as a first-year teacher, I need that."
> (Key Informant, Interview, December 1, 1982)

There is a feeling that despite support from the administration, there is a need for further consultation and evaluation. Somehow, she still feels that things are not as they have been:

> "Sometimes I go home and I just feel there's so much, I'm putting out so much and I'm not getting very much back from students and from administration alike. When you're a student in university you get feedback in way of marks, in the way of grading."
> (Interview, December 16, 1982)

Later in the year, Gwen is still musing about this and looking for answers:

> "Being a first year teacher and coming out of university having feedback all the time, I found that I was desperate for feedback coming in and being a teacher. I wanted to know if I was doing the right thing and following the curriculum guides and doing what I was supposed to be doing."
> (Interview, April 25, 1983)

Change of Administration

In January, as the study commences once more, the researcher enters the hall and finds the new principal, Mrs. Hannaford, in the centre of the main corridor, just standing. The hall is much more quiet than usual, students at the lockers talking in lowered voices as they take out books or move into classrooms. She doesn't look threatening, just present.

Mrs. Hannaford's attitude toward her position in the school administration scene is expressed as:

> "That's my job (doing the guiding) as instructional leader in the school . . . I go into their classrooms a lot ... I always ask my teachers to draw up long range plans ... and I ask them to attach to it a time-line ... I think you've got to show young teachers that you've tried every way possible to help them."
> (Interview, April 20, 1983)

Administration and Discipline (January to June 1983)

In the Staff Room during the next few days, it becomes clear that new rules for hallways, before and after school and at noon hour, were to be monitored by staff members. Teams are organized for supervision. Gwen's reaction to the new procedures is succinct, "It was necessary." Two teachers in the Staff Room at noon hour comment about the new hall rules. "It's just not working." Gwen doesn't seem to have this problem. At least, she doesn't verbalize it. She remains focused on her own work. The librarian explains that the new system of discipline has been accepted by the elementary students (grades 4-6) but the junior high school students have rejected it "summarily". (Informal Interview, January 24, 1983)

Between classes Gwen describes her 9X class and their reaction to the new regulations. She is amazed at their hostility and at the overt rudeness to Mrs. Hannaford when she came to their room on the previous day. Gwen talks to her class throughout most of the day trying to get them to listen to reason. Philip has been the most vehement, but later in the day Mrs. Hannaford meets him in the hall and explains further the need for such new rules. He returns to the room and says that now he understands. Gwen's attitude during this entire description is supportive of the administration. At the end of a week the experiment is to be evaluated by both staff and students. Each home room is to elect a representative and then transmit to that representative any concerns about the new regulations. Tony volunteers to be the representative and is accepted in that role. Gwen raises her eyebrows when she conveys that information but makes no verbal judgmental comment. At a staff meeting on February 3rd the new regulations are accepted by the staff. At this meeting, Mrs. Hannaford announces that only the Grade 9's are still hostile. On February 22, Gwen and Tom (first-year teacher) meet while on noon hour hall duty. They agree that this system has brought the school hallways and rooms under control and that they approve of this approach. Gwen seems to find the management approach to school discipline easier to live with than the coping-with-freedom approach which was the norm during the first part of the year.

At the same time, it is during this early January period that Richard Christie calls Gwen to his office to say that some of the staff members have come to him saying that they were concerned about her, that she seems exhausted. Gwen reminds him that she has a heavy schedule and that the production in December has taken months of time and energy. He acknowledges the fact and asks her to come to him if there is anything he can do to help. There seems to be nurturing attitude at work in this interchange. None of this seems to affect her classroom control until a more intense type of supervision begins for Gwen.

Administration and Supervision (January - June, 1983)

Early February finds Gwen receiving word that because of budget cut-backs she might not have a teaching position for the next school year. Final word about this wouldn't be available until June. It is clear that this news has shaken her but she claims that her husband is helping her to have a positive attitude. "We believe that everything happens for a purpose." She is given word that supervision of her classes will begin on February 8th and she seems determined that the fact of a possible loss of a job won't affect her work in the classroom. "I want a good report from here."

Patricia Hannaford visits Gwen's Language Arts 9X class for a full period and schedules a conference with Gwen at noon hour to discuss the class viewed. Gwen comments that she finds it a good idea to meet while the material is fresh in both of their minds. The next morning Gwen is ready to discuss the session. She admits to being very nervous during the supervision and details the areas which Mrs. Hannaford feels need correction and improvement. Gwen seems to have a fair amount of defensiveness about both of the main issues. 1) The students must always raise their hands to answer and 2) Gwen begins sentences and lets the students finish them. Mrs. Hannaford considers this a poor teaching technique. Gwen feels that her drama training has prepared her to "go with the flow" and that hands raised and demanding full sentences often get in the way of a flowing class. Gwen seems to feel that Mrs. Hannaford's elementary school background has her looking for different things than someone with a junior/senior high background might find.

> "... so I explained that to her (drama background and flow of the class) and well, it's just a difference of opinion and I took what she said. She's evaluating me and so . . . I do think it's differences in opinion but then I don't feel that I have the right to say that because I'm a first year teacher. It's my method of doing things. If I was struggling in my class and then all of a sudden I saw *that* as the reason, then I wouldn't have been down. I *did* challenge it because it's my personality to challenge if I don't believe in it . . . then I felt that, um, perhaps my opinion was being put to the side. That's something I have to get used to. I don't mind being criticized. It's not that at all. I'm used to that over the years."
>
> (Interview, February 17, 1983)

The next day, Patricia Hannaford visits the Drama 9 class where Gwen is leading the students through an in-role experience about young people in a counselling scene, taking them to a deep level of exploration of teenager/parent/authority problems. Following the conference session about this class, Gwen returns to the Staff Room exclaiming:

> "She liked it. She said that much that was good went on. I'm so relieved . . . I felt very *in* control . . . knew exactly where we were going and what I was going

> to do."
> (Interview, February 9 and February 17, 1983)

Mrs. Hannaford gives Gwen feedback on content, on control methods, on objectives, on the use of teacher-in-role. Gwen's whole attitude about this conference differs completely from her attitude toward the first conference following the Language Arts supervision when several negative points of evaluation were offered.

Another area which affects this period of supervision by administration is Gwen's awareness of the hostility of the Grade 9 students to Mrs. Hannaford because of the hall regulations. During the visit to the Language Arts class, this attitude made itself clear early in the period:

> "As soon as the class started I felt antagonism towards me as if I had sort-of asked Mrs. Hannaford to come in, as if it was all going to be transferred to me . . . "
> (Key Informant Interview, February 17, 1983)

Later the girls who caused the disruption admit that it was out of place and apologize to Gwen for their behavior.

The month of March brings a new development when Gwen is in a car accident on her way to school for the district professional development day. For some time, those at the school don't know how seriously she is injured, only that her car has skidded on ice, hit a lamp post and that she was out of the car lying on the road covered by a blanket. In time, a telephone call arrives from the hospital where the ambulance has taken her.

The hospital, and later, Gwen's husband, Charles, describe Gwen's injuries as "shock, bruises and whiplash." Her three weeks out of school include Easter vacation. During this period, Patricia Hannaford visits the hospital and in describing the visit later Gwen calls it "supportive". She relates to Gwen the news that her position for next year will be retained taking from her the worry which has filled her thinking for the past two months.

(Key Informant Interview, April 5, 1983)

In early April, the final supervisory visits take place, consecutive visits to both Language Arts 9X and Drama 9. After these visits, Mrs. Hannaford holds a final supervision conference with Gwen following which Gwen indicates that she has received a positive report. "She indicated that I will have a contract for next year."

(Informa[illegible] Interview, April 18, 1983)

Gwen's attitude toward supervision seems much altered in these months. However, whatever the internal struggle has been to accept evaluation and negative criticism, she has managed to mask this from the other staff members. Roberta Goodwin (counselor) reflects on Gwen's attitude toward supervision:

> "She's really open. I know that the principal now is going in and evaluating her classes and I thought to myself 'Gee, isn't that neat. Gwen's really open about the response that she's had from the principal. She welcomes any kind of comments that anybody else might have.' Yeah, she isn't afraid to be vulnerable."
>
> (Interview, February 25, 1983)

Administration and Extra-Curricular Activities (January to June 1983)

After directing a full-scale, all-school musical in the first term, Gwen has ambivalent feelings about any production in the second term, especially about any public production. Early in February, Richard Christie asks her when the next play will be and so Gwen feels that there is some pressure to produce. She begins in-class work in both Drama 9 and Drama 8 with scripted material and works throughout the next four months with these scripts before making a commitment to "show" any of the work as finished, polished productions. The Drama 9 show "Up the Down Staircase" is presented early in June in day-time productions for students and evening shows for family and friends. The Drama 8 script, "Sleeping Beauty", remains an in-school experience.

The Drama 9 show calls for administrative involvement and support. All rehearsals for the presentation are held in-class until the last two weekends before the June production date. Although the students had made verbal commitments to give extra time and had voiced agreements that in order to have run-throughs for smooth production a longer block of time than the class period would be needed, when it comes to the giving of Saturday or Sunday rehearsal time, a few make excuses that they can't be present. Gwen describes Patricia Hannaford's involvement:

> "She was so supportive. She rang every parent on that Friday before the Sunday rehearsal, every parent, and told each one that the student was responsible for coming for rehearsal, that they had made a verbal commitment to me and that they must carry through on commitments. And every parent, except two agreed thoroughly."

This leads Gwen to discuss with her principal next year's approach to extra-curricular work in the Drama classes ahd to reflect:

> "I will have to re-think my program . . . Mrs. Hannaford said that we'll have to look closely at this for next year."
>
> (Informal Interview, June 5, 1983)

Other administrative support, this time from District supervisors, came as a result of the "Up the Down Staircase" production:

> "I got phone calls from Dean and Veronica (district administration). And apparently Patricia got calls from people phoning her to say what a great play it was and how valuable to the Grade 9's."
>
> (Key Informant Interview, June 22, 1983)

Other Studies and Administration

The question of administration as an influence on first-year teachers has appeared in several studies. Fuller (1969) found a reluctance on the part of early teaching phase teachers to report fully to supervisors their concerns about adequacy, control, subject matter competency and coping with evaluation.

Shelley (1978) reports that help seems to be readily available but that communication between the first year teachers and those who could help is not efficient nor identified as support services. She adds that when assistance was solicited for behavior problems, counselors and principals give limited help. Eddy (1969) adds that

> ". . . the aid rendered new teachers by administrators and specialists, even if germane to the educational problems of the child is spasmodic at best."
> (p. 101)

Ryan (1980) lists adjustment to administration as an area of concern for the new teacher and Castle (1980) identifies making a good impression on the principal as one of the beginning teacher's areas of concern. One study, (Felder, 1979), in making suggestions for improving preparation programs for beginning teachers, points to ways of dealing with the principal as a need, as one of the relevant coping strategies to be explored in the pre-service training.

Garrison (1972) measures the attitudes of first year secondary teachers with the Minnesota Teacher Attitude Inventory. He finds that first year teachers do not change much toward an authoritarian attitude. His study observes that beginning teachers perceive principals and faculties of schools as being more authoritative than is the case.

Summary

The influence of administration in the life-world of this first year teacher has been a strong one. She has coped with a change, not only of principals but with approach to the very meaning of administration. In both cases there is a mixture of management and nurturing but in each case the emphasis and the method of developing that emphasis in the daily life of the school differs. As beginning teacher, Gwen struggles to adjust to the demands of each approach.

In the areas of discipline, of supervision and of support of extra-curricular activities Gwen finds each approach different and tries to fit her response to each new situation. She admits to a need for feed-back, for a frequent evaluation of her work and realizes the need arose as a result of being used to university courses and cooperating teachers in student teaching who give grades and critique to her in varied methods. When the supervision points out weakness in her teaching technique, Gwen struggles with defensiveness which she is able to disguise with other teachers but which she reveals to the researcher in informal interviews.

The new principal perceives Gwen's attitude toward administration in this way:

> "She communicates with the administration, which is important . . . It's just a short time and she and the other first year teachers have been forced into a situation with me where they have to communicate even sooner and haven't had a chance to build up a rapport, but she's responded well. She's just able, I think, to be that flexible in interacting with people." (Patricia Hannaford, Interview, April 20, 1983)

Theme 5: The Influence of Staff in the Life-World of the First-Year Teacher

Introduction

The staff of the school, those who dwell in the same building as Gwen, are one of the strongest influences on her life-world at Silver Heights. A dictionary defines staff as "the body of permanent employees comprising an institution or business or any specialized group within that body". (Macmillan Contemporary Dictionary, 1979, p. 970) The Old English "stæf" means stick or pole, that upon which a person leans or that which supports. Used in a phrase such as "the staff of life" it means any staple food, especially bread, regarded as the mainstay of a diet. Used as part of the organizational structure of the school there is no doubt that the first definition, that which looks upon the school staff as a specialized group of employees, is the accepted definition. However, when used in relation to interpersonal relationships and with regard to influences on a life-world, it may be that the meaning which has to do with "support and mainstay" may have more relevance.

Staff Assistance to Gwen

Early in Gwen's induction to school life her log reflects on the atmosphere created by other teachers:

> "All the staff were very welcoming to me in the staff room."

She goes on to recount a lunch at a nearby restaurant and the warnings given to her by one of the physical education instructors:

> "Judy mentioned that I would have to be very strict with the group of Grade 9's because they'd been hellions in Grade 8. I must say that set me on edge a little. I was anticipating the worse!!"
> (Key Informant Log, September 2, 1982)

Later in the year as Gwen reflects on these early days of induction she says:

> "Tow or three of them (staff members) have been very helpful...They were ones that were always coming up to ask if they could help in any way at all...They set the groundwork and made me feel at ease, one in particular. The first day I was here, he introduced himself, said that he would show me around the school before anybody else did and was so forward with his help and so concerned that I naturally gravitated towards him when there was a problem or (I) wanted his advice."
> (Key Informant Interview, December 1, 1982)

In a previous theme (Program Assigned) Gwen's first frustration about Language Arts textbooks was explored. Her Log indicates on the day early in the term that she was most upset about having no guidance in Language Arts, help came from an unexpected source:

> "I was brooding over this when my next door neighbor teacher, Celia Fenrich, came in and we talked for a half hour. She told me that she (who was the Social teacher) had always been landed with a Grade 8 and Grade 9 Language Arts and had hated teaching it and this year she was finally (after six years) just teaching Social. So she escorted me next door, opened her filing cabinet and told me to help myself to her files. This was an absolute windfall. She had everything I needed from units on Communication, to the novel. I thanked her and took two or three files to my room to begin planning. I thought how helpful Celia had been. I received so much help from her, yet none from the L.A. teachers."
> (Key Informant Log, September 3, 1982)

The same tale of early assistance by the Social Studies teacher is recounted by Tom Prouix, another first-year teacher. He speaks of files shared by Celia and what a help that was in beginning his plans for the year. (Interview, February 17, 1983) These entries are on staff planning days at the school before the actual beginning of classes. On the first day of teaching, the reflection indicates staff assistance, sought after by Gwen:

> "After school had ended, I stayed around to do some photocopying and more planning. All the staff were interested to know how the first day had gone ... I asked another teacher to check if I had done all the administrative things correctly and received the 'all clear'."
> (Key Informant Log, September 7, 1982)

Some ambivalence can be noted, because just a few days later, Gwen is exclaiming:

> "Oh, the staff have been so supportive, Roberta (Counselor) and one other lady, Mary (Language Arts Coordinator). They are always saying, 'Maybe this will help' and giving me ideas and run-off materials."
> (Phone call, Key Informant, September 9, 1982)

And so, between September 3rd and Gwen's feeling of isolation and the lack of assistance by other Language Arts teachers and September 9th and her generalizations about support, the attitude about staff offering of help undergoes a dramatic change. In searching for the reasons for and meaning of these early days and Gwen's floundering and frustration some illumination is given in interviews with both Mary Regan (L.A. coordinator) and Roberta Goodwin (counselor and L.A. teacher).

Mary indicates that she has been given an extra preparation period a week "just to help people" but that "it's not very noticeable really because most people do get that number of preps anyway". She considers the best help the informal sharing in Staff Room about what is transpiring in one's own class and then muses on some of the interpersonal problems which govern that exchange:

> "... you maybe don't get a chance to share with everybody else, especially when they're new, you don't know them that well, so it's difficult to know whether you should impose your idea or whether it will be well accepted."

Later, Mary transfers this general reflecting about new staff people specifically to Gwen's presence on staff:

> "She has asked me over the year for various things but, you know, not as much as I would have thought she might, but maybe she's doing fine. I would hope that she would feel totally free to ask."

Mary sums up the seeming lack of communication between a neophyte teacher and the experienced members of the L.A. teaching staff:

> "You know the thing that is lacking is that we probably never really had a chance to sit down and talk about the whole year, as such, or the whole Curriculum Guide, as such."
>
> (Interview, February 17, 1983)

Roberta Goodwin finds Gwen eager to ask for help. She has no memories of the early days of planning but, as the year progresses, remembers Gwen asking for short story material and for methods of teaching this material:

> "Gwen has been very much 'Oh, gosh, I'd be thankful for any kind of help you could give me' which I suppose fans our ego and makes us really want to help her. She's really open in saying 'I just don't know what to do' and you know some first year teachers are sort of 'I've got it all under control' and then when things are falling apart you think, 'Oh, I didn't know'."
> (Interview, February 25, 1983)

As September draws to a close, Gwen's log notations indicate that staff members warn her about burn-out, suggesting that she find ways to cut down the amount of preparation she is doing and the number of essay assignments she attempts to correct. She takes their suggestions seriously and returns to reflections on this point frequently during interviews, searching for ways to accomplish this. By November she has received from the L.A. teachers a completed unit on the mystery story and expresses relief at the assistance this is to her planning. She has begun asking other teachers for ideas in discipline and control, exchanging problems and classroom anecdotes about specific incidents. She begins searching for help on the construction of exams, but hesitates to ask to see the exams of another L.A. teacher. It isn't until January that she seems able to compare notes. She brought to the staff room a copy of the grammar section of the exam and showed it to me saying:

> "They're (L.A. 9X) having such a hard time with grammar. I went to Mary and Roberta and I guess it's across the board. They all have the same difficulty."
> (Key Informant Informal Interview, January 25, 1983)

Here, Gwen is seeking reassurance rather than methodological or content help, reassurance that she was neither causing the problem nor omitting some step she should have been taking in instruction.

At the time of the February examination period, Gwen announces that she and Mary are constructing their L.A. exam together. She indicates how helpful this step has been for her when compared to the first exam period when she attempted to keep teaching, directing a show, running off material and trying to construct and to have typed and ready the first tests of her teaching life. Also, on the morning that the first term L.A. exams were being administered, the brakes on her car failed at an intersection and although she wasn't injured, the car had to be towed for repairs. Her first thought was "exams!" and she called school and asked another teacher to open her file cabinet and arrange with administration to have her exams monitored until she could arrive at school.

The second and more severe accident of Gwen's first year of teaching (March, 1983) creates another time when staff support, staff as mainstay, becomes important to her life-world. Many staff members visit hospital, reassure her as to her classes, bring materials she needs from school, and attempt to convince her that she is missed by students and teachers. During her hospital stay, the second parent-teacher conference is held and

Lorraine Thompson, (music teacher) carries messages to her from parents who wish to confer with Gwen. Arrangements are made to have her contact them on her return to school. At the time of her return (April, 1983)

> "they (staff) wanted to help me in so many ways. They gave me such incredible moral support, suggested if I got tired they would definately allow me to take one of their preps."
> (Interview, April 19, 1983)

In the time after the accident, a new source of assistance and support opens for Gwen. Until this period of the year, Gwen spent very little time in the lounge area of the staff room. With mimeographing of materials for seven classes, rehearsal of the school play, correction and recording of assignments and marks, Gwen has done little socializing before classes, at lunch hour or after school hours:

> "I found that (socializing in the staff room) really important. I found while I was away in the hospital and on spring break, I sat and thought 'I don't really know the staff that well'."
> (Interview, April 19, 1983)

From this date on, Gwen can be found drinking tea with various staff members before the opening bell, at lunch hour, or in the after-school time. Her pace takes on a slower, more relaxed appearance as she discussed classes, students, and school activities with other teachers.

Staff Assistance in Extra-Curricular Activities

The school production of "Finian's Rainbow" becomes an avenue for interaction with staff for this first year teacher. Another theme (influence of Administration) explored the evolving history of this extra-curricular activity and of Gwen's involvement as director. Many teachers volunteer to be part of the production, to be an actor, a crew head or member, to choreograph a dance, or to assist in some aspect of the show.

> "It's really incredible, the response."
> (Key Informant Interview, December 16, 1982)

Gwen sees several reasons for the school doing the show. The success of the production of "Fiddler on the Roof" the year before is listed by her as one reason for faculty excitement and involvement. The other reason is the fact that Ted Mappin (Australian exchange teacher) is returning to his country after Christmas. With his experience in community theatre, he had been one of the moving forces in the production the year before, playing the lead in "Fiddler" and assisting Lorraine Thompson who directed the band and trained the solo voices. His part in this year's performance playing the lead role of "Finian" and assisting in the direction, is viewed very differently by Bob Hughes (principal) and by Gwen.

Bob reflects:

> "When he's gone back to Australia and Gwen's left to continue on, she will have the benefit of his coaching, if you want, his enthusiasm for everything, his support,

> and that she'll feel more confident and will straighten out on her own knowing that other staff members are there too and will pull in behind her."
>
> (Interview, December 1, 1982)

Gwen, however, views herself as director because of her formalized training in theatre and views his lack of training but knowledge through experience as a help.

> "It was more moral support than anything else. He didn't change my blocking or anything."
>
> (Interview, June 22, 1983)

In rehearsal periods, there seemed to be smooth cooperation between these two staff members as if each understood the roles assigned. They worked mutually within those roles, although they may not have been the ones envisioned by administration. At the conclusion of the final performance, Ted acts as spokesman for the cast and publicly thanks all of the staff members who had participated. Later, in the week, Richard Christie, who had played in the band, sent a written message to the staff and students, cast and crew, thanking them for their involvement. Gwen and Lorraine also send written notes of gratitude to participating cast and crew. By the end of December Gwen is able to say:

> "... they're talking now about what we're going to do next year."
>
> (Interview, December 16, 1982)

Richard Christie (vice-principal) adds:

> "... the enthusiasm that she's (Gwen) brought to the production and all the time and effort of everybody ... that builds such a community spirit!"
>
> (Interview, November 17, 1982)

Assistance Given to Staff by Gwen

One of the emergents in this theme is the fact that this first-year teacher reaches out to other staff members to be of assistance when she observes an area where her expertise can be utilized or where her knowledge of available resources in the area might help others.

An elementary drama club in the school is directed by Ann Micklick. Early in the school year, Gwen brings books for Ann, introduces her to concepts and techniques such as mirror work, tableaux, physical warm-ups, and parallel work. Several times she attends the group meeting. This stops once Gwen gets into rehearsals of the school play but Ann returns the assistance by taking an acting part in "Finian's Rainbow."

When asked to replace another teacher on detention duty, Gwen seems ready to change her plans in order to be available. She drives students to games after school hours at the request of the physical education department. The interchange between first-year teachers is expressed by Tom Prouix:

> "She (Gwen) helps me out and I try to help her out. The other day she came up with a fabulous book that she got from teacher's convention."
> (Interview, February 17, 1983)

Roberta Goodwin picks up on this theme by adding:

> "But by the same token, she (Gwen) will say, 'well, I'm going to go down to the University Curriculum Library and you know I'm going to get some stuff' and was really neat about bringing things back and

> sharing new things with us which I think we really appreciated."
>
> (Interview, February 25, 1983)

Another of Gwen's attitudes about staff members reveals itself after her return from the car accident in April. During her absence, Gwen's classes are taught by a substitute teacher. On the first day back the students attempt to register complaints about many of the assignments or decisions which were made during the weeks she had missed. For the whole day in both Grade 8 and Grade 9 classes, Gwen defends the actions of the substitute and refuses to spend time listening to complaints and, in the case of the Grade 8's, turns the tables on them to say:

> "Mrs. Hutzel has been a substitute for many years and a good one, so to have her tell me while I was in hospital that only one class gave her any problem, you, was a great disappointment indeed."
>
> (Field notes, April 5, 1983)

Her whole attitude is one of total support of the other teacher.

The maintenance staff members do their work during the noon hour and after school. Gwen finds these people most helpful, especially at production time. When setting up the gym, band room or drama room for "Finian's Rainbow", "Up the Down Staircase" and "Sleeping Beauty" the maintenance staff mount lights and move heavy flats and levels. She apologizes to them frequently for the way in which the drama room is sometimes disrupted but works to lessen the work load.

> "I often remind Grade 9's that the cleaning people have to bend to pick up each piece of paper because the vacuum doesn't pick it up. So I ask them all to cooperate."
>
> (Informal Interview, April 28, 1983)

This first year teacher seems to have an awareness of the fact that assistance and support is a two-way street. Her efforts to reach out to both teaching staff and maintenance staff is apparent.

Other Studies and the Influence of Staff

Several studies reveal that staff members are a positive and significant influence on the first-year teacher. Eddy (1969) speaks of experienced teachers as a "constant source of help and guidance," whereas aid rendered to new teachers by administrators and specialists is "spasmodic at best". Briscoe (1972) finds that "the two greatest sources of first-year teachers were their undergraduate teachers' education programs and fellow teachers." Fisher (1979) reflects that the induction phase of teaching "is greatly eased when the beginning teachers are among supportive, sympathetic colleagues." He quotes one of his informants who asserts that "the staff can make or break you" during the first few months of teaching. Shelley's (1978) study of first-year teachers concludes that "the primary source of assistance with problems was other teachers."

Other studies focus on the negative aspects of staff influence on the neophyte teacher. Horowitz (1974) in reporting on a study called M.E.E.T. (McGill Elementary Teaching Teams) concludes that the "staffing policies of some school systems contributed in a significant way to the difficulties of the young teachers who were part of the study during their early years of teaching". This refers not so much to the one-on-one contact of experienced teacher to inductee as to the policy of placing staff in schools. Gehrke and Yamamoto (1978) find that the teachers in their study did not reach out for assistance preferring to present themselves as "competent and like their ideal by achieving control of students and not asking for help from peers." Shelley (1978) also finds that beginning teachers do not seek help, even though help might be readily available. Her study identifies as the problem inefficient communication between beginning teachers and those who could assist them. One study, McPherson (1972), recognizes the power group formed by older and perhaps more conservative teachers as a discouragement to new teachers in any effort to experiment with new methods of teaching. Isolation and a feeling of loneliness are regarded by Felder, et. al. (1979) as one on the problems of young teachers in their early weeks. While Fisher, et. al. (1978) identify that 50% of the new teachers in their study had received no help with their teaching in the first week and that more than one-third felt that they were not accepted in their schools. They conclude that this is, in part, due "to the fact that some senior colleagues have forgotten what it is like to be a new teacher." They add that the knowledge, insights, and new methodologies gained in pre-service courses are infrequently shared with senior colleagues because the new teachers are not invited to do so. These researchers call for a change in the way experienced teachers view their new colleagues.

Edgar and Warren (1969) and Hay (1969) maintain that socialization is the function of the colleagues having authority. The question of the change in teacher attitudes toward professional autonomy is addressed by Edgar and Brod (1970) who indicate that their results show that the nature of the new teacher relationships with significant others (organizational supervisors and school staff) help determine the direction of those changes.

There seems to be little doubt that in these studies the relationship between experienced staff members and the young teacher entering the profession is significant, crucial, and in some cases, inefficient because of a lack of administrative structure which would facilitate the needed communication. The Briscoe study (1972) offers the suggestion to experienced teachers to make themselves available to the new teacher, offering assistance whether he acts like he needs or wants that help. The Dooley research (1970) describes a "buddy system" in which the new teacher is assigned by administration to an experienced teacher (three years minimum) who is to serve as resource person, role model and counselor. Earp and Tanner (1975) expand that suggestion to the creation of a well-functioning teaching team, consisting of "colleague teachers" who would work to eliminate that feeling of isolation experienced by so many first-year teachers.

Summary

The life-world of this first-year teacher is strongly influenced by the staff-members who, in the dictionary meaning of the word, are specialized permanent employees of the institution. However, in the log kept by the key informant she uses words such as "welcoming", "helpful", "concerned", "interested" and phrases such as "setting the groundwork", "feel at ease," and "windfall" to describe the attitudes of the staff in the first few days and to delineate the results of their assistance to her. Warnings about specific classes sound a negative and frightening note for her. It is in the area of planning curriculum and searching for textbook information in her minor subject of Language Arts during the first ten days in the school that Gwen finds herself isolated and unprepared. Assistance comes from an unexpected source, an experienced colleague who is not teaching Language Arts but who is willing to share file material from another year. The subject coordinator, fearing rejection and waiting for some sign of need for assistance from the first-year teacher, offers suggestions and co-operative planning slowly through the year in an informal staff-room interaction method rather than a planned, appointed, early-in-the year assistance method. Staff members view Gwen differently depending on the experiences they have had with her in informal sharing in the staff lounge.

Two car accidents provide opportunities for staff to express caring, concern, and support. Extra-curricular activities, specifically "Finian's Rainbow", are another avenue for mutual sharing of experiences and staff involvement in the work of this first-year teacher. Contrary to the findings of some studies, Gwen's expertise in drama/theatre methodologies is tapped by other staff members as is her knowledge of new resources found in research at the University and through attendance at conventions. She exhibits an ethical approach to support of other staff members in dealings with students and is mutually supportive of maintenance staff in the school.

The staff of Silver Heights, on the whole, is one upon which Gwen leans, from which she gets support, and which can be seen as a mainstay during her first year of teaching. Only in the area of curriculum planning in her minor area of specialization does she have an early period of feeling isolated and unassisted. In this period help comes from an unexpected and unassigned source, a staff member who sees the need for support and offers assistance.

Theme 6: The Influence of Students Assigned in the Life-World of the First-Year Teacher

Introduction

The sixth and final theme to emerge in this study is the influence of the students assigned to this first-year teacher. The dictionary (*MacMillan Contempory Dictionary*, 1979, p. 990) defines "student" as a person enrolled in or attending a school, college, or university; or as one devoted to study or investigation of a particular subject. It is derived from the Latin "studēns" present participle of "studere" - to be eager or diligent, to apply oneself to learning. A synonym which appears frequently is the word "pupil" - one who studies under the direction of an instructor (from the Latin "pūpillus" or orphan, ward, diminutive of "pūpus" - a boy).

As the study emerges, the search for meaning in Gwen's life-world as affected by her students, leads to a gradual uncovering of what she means by that word. In what light is she viewing those whom she teaches, those who are assigned to dwell in her space and be instructed by her as the year is lived out? Is she to see them as those whom she will lead to eagerness and diligence in matters intellectual or does she perceive them to be wards whom she will care for and nurture while they are placed under her instruction? Or, as we have seen in the development of several other themes, is the reality a mixture or a blend of the alternatives?

Class Control and Discipline

The Initial Meetings

In another theme (influence of staff) we find that a staff member, early in the pre-class registration week, has sounded a note of alarm by warning Gwen that the present Grade 9's were "hellions" as Grade 8 students. This begins a year-long search for control methods which will assist her in having a disciplined classroom where learning can take place. That very night, following the luncheon where the forewarning was issued, Gwen's log book illustrates how her mind is planning for her students:

> "I began to write thoughts down on paper - what I would mention to them, setting ground rules, establishing limits. This was my main fear. How would they respond? What would they ask me? What sort of students would they be?
> (Log, September 3, 1982)

The students' arrival and their reactions bring a surprise to Gwen: "The students (in the first two periods) were actually very quiet. They were obviously weighing me up." (Log, September 7, 1982)

The Testing

The next day, the word "testing" first appears in Gwen's log and is to re-appear in formal interviews, stream-of-consciousness remarks, log notations, and journal entries until April. On this day she asserts:

> "My Grade 9 L.A. went well except that I found I was being tested especially by the lads in the corner of the room. A tall boy called Tony kept smiling at me, when I turned to see who was doing the talking, he and a boy in the front row, called Philip, were having a conversation. I jumped down on them immediately and they seemed quite surprised. I explained that I do not tollerate (sic) people talking when I am talking, that is rude and inconsiderate. My reaction caused a few raised eyebrows but I carried on with my lesson."
>
> (Log, September 8, 1982)

As the September days move on, once again the log explores her awareness of the testing game:

> "I am beginning to be less nervous at the beginning of the day. I find that I have more confidence. My authority is being tested but I am very determined to stand firm on discipline ideas."
>
> (Log, September 13, 1982)

Early in December Gwen admits in an interview that she is totally aware of the amount of "putting through the hoops" that is going on and even that still, four months later, they are probing to see how she will react:

> "I see them doing it, (testing her) not every day but occasionally they will. Now, I have to differentiate because some of it is testing. Some of it is playing up in front of peers, for peer recognition, and sometimes I've found that difficult to separate."
>
> (Key Informant Interview, December 1, 1982)

Gwen feels that she was prepared for this testing period because during her major area methods course she had done peer teaching where her peers role-played junior high students. She remarks:

> "It's so important for junior high teachers to know how to handle that (testing). The more I talk to the teachers here, the more I hear about teachers that haven't done such a good job in their first year, it was because they couldn't handle the testing in the beginning and, therefore, the discipline got out of hand . . . There should be so much more stress in the program, a lot more peer teaching, a lot more role-playing."
> (Key Informant Interview, December 1, 1982)

In the period just before Christmas, Gwen is able to reflect on and summarize what she interprets has happened in this early period of mutual "getting to know each other":

> "I think a lot of the testing is stopped. They know me now. They know my limits. They know what I'll accept and what I won't accept. They know my temper. I've flared up at them two or three times this term. Ah, they're more understanding of me, that I have to get things done and that I respect them, therefore they must respect me and others."
> (Key Informant Interview, December 16, 1982)

The Grade 8 Drama Problem

An earlier theme (Program Assigned) explores one of the earliest discipline problems faced by this fledgling teacher, the Grade 8 Drama students. The first time Gwen meets them for class it takes five minutes to get them quieted and to a circle formation so that she can tell them how "shocked" she is at their behavior. The struggle continues, day-after-day, until Gwen finds it necessary to go to the administration for assistance. The meeting in the conference room of the group which she has identified as the ring-leaders (all girls), is described by the vice-principal:

> "There was a group of them who were called to the office, a group of six that Bob Hughes and I took to the conference room and read the riot act to . . . and apparently they've shaped up, quite a bit. There were a couple of kids who changed options. They couldn't take the pressure. Of course, they blamed Gwen for that. But I think in the two months there have been very few problems. At least I haven't had any students brought to the office by Gwen as we did the first couple of weeks. She came on very strong like I would recommend a teacher does, showed the kids who's boss, set the guidelines and objectives right from the outset."
>
> (Interview, Richard Christie, November 17, 1982)

The counselor who gave the history of the drama program (theme: Program Assigned) explains the background of these Grade 8 students. They were taught by the previous drama teacher whom the counselor felt had mis-handled the drama program, especially the Grade 7 classes whom Gwen would have in Grade 8. Some of this history gives an explanation for the struggle which ensues in the first few months with the Grade 8's in drama classes. The vice-principal extends the explanation:

> "She (Gwen) has been given 30 kids per class in drama. A lot of those kids couldn't care less, it's the Option syndrome. They're there because it's a free ticket, a free ride. It's going to be an easy credit or an easy 50 minutes three times a week, a time for visiting, socializing, not a time for learning."
>
> (Interview, Richard Christie, November 17, 1982)

The principal adds his summary of the struggle:

> "I'm pleased with the way she's gone through and settled the drama classes down. I think she's handled them quite well."
> (Interview, Bob Hughes, December 1, 1982)

And Gwen, herself, in retrospect, views that period of hostility and finds herself able to analyze the end result of the testing period:

> "You know, I look back on that now, and you know, I really got to like my Grade 8's at the end there. They really tried. They are still a bit hard to handle . . . ."
> (Key Informant Interview, June 22, 1983)

Classroom Control Methods

From the beginning of this study in November, the field log notes focus on ways in which Gwen works to create a classroom which is quiet enough and focussed enough that students can learn. At the same time, she experiments with a noise level with which she can be comfortable and which indicates some interpersonal communication between students as they work.

To focus students Gwen employs the use of specific names, i.e. "Todd" with a warning tone, the use of vocal volume and specific words and phrases i.e. "Quiet", "Freeze", "I am waiting", "Listen", "Concentrate", and "Wait". Her physical presence in the area of the room in which noise or distraction is erupting is used frequently as a method of focus. She calls for an answer from students who seem to be wandering mentally, and waits patiently for a specific answer. Moving a student from one desk to another is a method Gwen uses only when the disturbance has become so disruptive that many students are being affected by one student's behavior. After Mrs. Hannaford's supervisory visits, there is a renewal of insistence on raised hands to indicate a desire to answer a specific question, but a log entry in early November notes that when a group begins calling out answers, Gwen asks for raised hands with the comment, "You know better."

Warnings are given frequently, i.e. Carol and Teri come into L.A. 9X late and create a disturbance as they find their seats. Gwen states, "one more time and you'll have to sit in the office." To the group of boys who have created a disturbance in the Library research period, "If you abuse the privilege of going to the Library, you will not go again." To a student banging his desk, "Ron, either you be quiet or you get out of the room." Early in the study there is an inconsistency as to whether the threat which accompanies the warning will be carried out. As the months pass, Gwen begins to work out a method of dialogue with the student in which the warning is discussed so that the consequences are understood. Then if the problem isn't handled, if the disturbance continues, the threat is made a reality:

> "What I usually do is go over to the people (causing the disturbance) and just speak to them quietly first and just explain that they have to get to work and not to be concerned about getting my attention in a negative way, to get on with their work. So they know that I know what's going on, and then if that doesn't work, then it's said in front of the whole class and the whole class attention is brought to the two people and they feel very uncomfortable with that. But I found that it works."
>
> (Key Informant Interview, December 1, 1982)

Putting a student out in the hall is one method of control used frequently by Gwen in the early months of the study. On one day in mid-December, Todd and Philip refuse to pay attention, bang books, talk aloud and become a noise factor which disturbs others in the Grade 9 Psychology Option. When Philip answers her back rudely, Gwen escorts him to the door, sends him into the hall, closes the door and tries to settle Todd. While she is doing this, Adam passes a note which Gwen intercepts. She marches him to the door, closes the door and stays in the hall. In a few minutes, her voice can be heard over the P.A. calling the principal to the office. At that moment, the classroom becomes very still as students pull faces and react to the P.A. announcement. As the minutes pass and she doesn't return, arm wrestling begins among the boys and the girls go to the window and talk through the glass to friends on the playground. When Gwen does return, an act is put on about the work completed and handed to the substitute teacher while Gwen was ill and out of school. Soon she is on the defensive. The period, one of constant confrontation, ends with Philip returning from the hall where he has been for most of the period. Gwen waits until the classroom is cleared and then says to Philip, "Don't you ever speak to me like that again. Your parents wouldn't tolerate that for a moment. What do you have to say?" Philip mutters, "Sorry" and Gwen replies, "Don't let it happen again. Off you go." On this day, Gwen has returned to school after a bout of bronchitis and realizes that perhaps she has returned prematurely and that the confrontations occurred because she was over-reacting to classroom give-and-take. Soon after this incident, Gwen says in an interview:

> "I think sometimes when I look back that I'm not being too consistent and I feel that's me being first year. I'm feeling my way around. I'm feeling my way around them (the students) too."
> (Key Informant Interview,
> December 16, 1982)

On the question of both sending a student from the room as a control method or sending a student to the office to meet administration and answer for poor classroom conduct, Gwen's practice changes as the study progresses. In February, when it occurs to me that no student had been sent from the room in several weeks and I question this change in tactic, Gwen acknowledges that this is so. She speaks rather fiercely when she says that strapping is against her principles and when she realized that this could be a result of ejection from her room, she decided to handle problems within the room. She claims that this is not an attitudinal change but a realization of consequences.

On the matter of classroom control, Bob Hughes comments about Gwen's first four months:

> "I haven't checked really into her program in details of what she's doing with them, but anytime you can run a drama class and have control and have kids interested, I think you must have something going on that's worth while there, at least as far as the kids are concerned. And that's the name of the elective program anyway, or should be."
>
> (Interview, December 1, 1982)

It would seem as if this first year teacher recognizes and acts on the assumption that classroom control is necessary if the students are to be led to eagerness and diligence in the acquisition of knowledge. Her first few months are filled with the struggle to create the atmosphere for learning.

Care and Nurturing of Students

Job interview

While reminiscing about the job interview which brought her a contract for a year of teaching at Silver Heights Community School, Gwen gets to the essence of her attitude towards students:

> "There was a question on the interview when I went down to the head office. 'Is it important for students to like you?' And I didn't even hesitate. I said 'Yes, very important. For me it would be.'

> And the next question was 'Why?' and I said 'Because if they like you, they'll give it their best, they'll give it their all in order to please you, because they want to be liked back.' And when we were finished the interview, he went back to that and he said, 'You know, you gave me the textbook answer for that. Is it something you really believe?' And I said, "Yes, yes, I do.'"
>
> (Key Informant Interview, June 22, 1983)

Early days

Gwen's log book of the early September days indicates her effort to live out the philosophy she had articulated to the interviewer. She gets the students asking about her accent, telling her where their families had originated. She recognizes the differences between the boys and girls and their first reaction to a new teacher, and notes where and how they choose seats. By the end of day two, they are approaching her desk to ask about her family and to chat about their own. She seems to be working at distancing, the line kept between the teacher/student role when she logs the following:

> "I spent a little time talking with them and then excused myself saying I had some work to catch up on."
>
> (Key Informant's Log, Setpember 8, 1982)

Early on, she begins moving to the students' desks to give assistance:

> "The boys found it more difficult to put their thoughts into words, and some were quite obviously not comprehending certain aspects of

> the lesson (short story, themes, character, plot development), I found myself going over to them to explain things a second time."
> (Key Informant's Log, September 10, 1982)

Soon, she is commenting on certain classes she enjoys and analyzing, for herself, the reasons:

> "I really enjoy my Grade 9 drama. They all seem to be involved and dedicated. I think this has a lot to do with the leaders of the class being very involved with Drama in Grades 7 and 8."
> (Key Informant's Log, September 13, 1982)

As the study begins in November, Gwen's methods of building rapport with her students become evident. She uses positive reinforcement both verbally and non-verbally as a constant part of her teaching vocabulary. "Good," "very good", "fine" are heard when justified by the quality of the work or when an effort to improve has been made. A nod of the head or a smile is sometimes the way approval is expressed. She also challenges - "now, this will be difficult" - is sometimes an introductory remark prefacing a new area or activity. She praises Walter for his answer because he has made connections to another unit and frowns at any negative response to that praise. She asks for and uses their ideas for the Grade 7 Christmas play, and requests their records when music is needed. Admission of error, acceptance of student correction when a mistake has been made seems to be natural behavior in Gwen's room.

> ["I didn't mark that. I'm sorry." "I'm terrible on names today. I'm sorry." "Over the weekend, I had a terrible time remembering the sequence of the plot so I'll ask two of you to stay with me and help me to get the sequence right."]

Remarks like these set the tone for a classroom in which a mutual learning is evolving. Rather than diminish the respect of the students for the teacher, the first principal asserts:

> "I think she's earned a great deal of respect from the kids . . . certainly as a teacher in something like drama you have to have rapport with kids and that's something I can't do for a teacher . . . . She is a very positive person, very encouraging."
> (Interview, Bob Hughes, December 1, 1982)

Dialect and Student Reaction

Another area which sets up a possibility of student reaction and necessitates Gwen's response and some negotiation is her accent. This sets her apart as "different" from that which they are used to in school. Her log recognizes the problem and muses about the results:

> "I had to deal with a number of students who were amused at the way I spoke and began to imitate me. I told them that in a few weeks they would get used to the way I spoke and, saying this, I smiled at them. This approach seemed to work quite well."
> (September 1982)

On my first day in class, the field notes of the study observe a boy mimicking Gwen's actual phrasing as he says "As they say" immediately after her. She ignores the incident and he stops. Another time when she has said, "Good show, girls" after a volleyball victory and several mimic her, she laughs and asks, "What do you say?" This role reversal seems to fascinate them and a period of exchanging words and phrases follows. On another day, she says "Well, give it a go" and several students in the room say it aloud in exactly the way Gwen has just exclaimed. They seem tickled by her musical inflections and need to try it out with their own tongue. She smiles and goes on with the lesson with no reprimand. Later with an option class as she reads the afternoon announcements for them and meets words such as "garage" and "half", some try to imitate her way of handling the words. Gwen laughs along with them, saying: "You need more practice." During the entire study, the gentle "ribbing" continues with Gwen seeming to use each incident as a time to teach different ways of handling language and to encourage tolerance about and interest in people who do things and say things in a way which is different from the students' way.

Respect for Their Achievements

There is an effort on Gwen's part from the beginning of the year to articulate her approval of and encouragement of good work. The log of her first day remarks on her earliest comments to her classes:

> " . . . I gave the students the break-down of marks and my expectations - what I considered acceptable in the way of essays, participation, student responsibility, late papers handed in . . ."
>
> (Log, September 7, 1982)

She listens carefully to P.A. announcements and praises any of her students who have merited mention. "Good show, girls" is called to the Grade 9 girls' volleyball team after a victory. When a boy murmers during a physical warm-up in drama class, "This is hard", Gwen's supportive, "Yes, it is, isn't it" accompanied by a smile keeps him at it for the next ten minutes. Then she calls, "Patrick, take over please" and he leads the class in her place. One by one, students' names are called and they share in the opportunity to be the leader for a drill.

In one Grade 8 Drama Class on the day after a particularly confrontational class meeting, Gwen challenges the students to create their own tall tales of Alberta in small groups. The hostility of the previous class seems to be channelled into this creative activity. Gwen moves from group to group as a resource person and finally offers to read the tall-tales aloud. When they ask her to do this anonymously, she agrees, but still stops after each reading to give praise, in general, for specific good ideas.

The Grade 7 Drama class has been led to construct a Christmas play by means of collective creation. At each step, they are told how exciting their ideas are, and little-by-little the scenario grows and is rehearsed as Christmas holidays approach. Finally, Gwen announces:

> "Last night I spent time writing the scenario of the play you've made up together. I've assigned parts as I've watched you rehearse. Remember, all parts are important. Linus may have more lines, but parts without lines are just as important."
> (Field notes, November 11, 1982).

After the school Christmas concert, Gwen expresses to her homeroom students her delight with their presentation of "The Grinch who Stole Santa" assuring them that every word could be heard and that it ran "smoothly". Between classes, she confided to me, "What happened up there - I was so proud of my students. That shows me something about what I'm doing with them." (Interview, December 16, 1982) The same respectful reaction to student work is expressed by Gwen following the school musical, "Finian's Rainbow".

> "We (the teachers) got to know those students so well, to develop such a good rapport and I've even seen it paying off this week in classes. Some of my kids in Grade 8 that were a problem, a couple of kids sitting in front that were a bit cheeky, there's nothing like that any more. And they came to me on Friday after the show and they said, 'Thank you so much for letting us be part of it.' So, it's things like that, developing rapport with the students . . . ."
> (Interview, December 16, 1982)

On the general subject of Gwen's respect for and rapport with students, the second principal remarks:

> "She (Gwen) relates well to students and they relate well to her. I think she gives the impression to students that she's genuinely interested in them."
> (Interview, Patricia Hannaford, April 20, 1983)

And the Language Arts coordinator adds to that:

> "She (Gwen) seems really good with understanding kids' strengths and weaknesses."
> (Interview, Mary Regan,
> February 17, 1983)

The Story of Teri

One of the most effective ways of reflecting on the effect of the students assigned on the life-world of this first year teacher may be to focus on a specific student. Following the interpersonal relationship of this teacher and a student over a six month period may reveal some of the meaning of this theme which emerged so strongly in this study.

A careful search of field notes uncovered a name which surfaced frequently as needing special attention and nurturing on Gwen's part. This name was Teri. A member of Room 9X, Gwen's homeroom class, and part of the L.A. 9 class taught by her, Gwen is in frequent contact with Teri. The first mention of her in field notes occurred on the first day when Gwen tries to get information from Teri about her friend, Carol, who comes in late for class, crying and upset. Gwen talks quietly to Teri and then goes to Carol to see if she can help. Between classes, Gwen reveals that she spends a great amount of time with these girls, listening to them after school and trying to help them to see what poor choices they have been making. They have vandalized the school bus, been in trouble at home, had in-school suspensions, and been into drugs. Gwen sees them as bright girls but ones who are trying to seem older. As the days go on, a pattern emerges of Teri attempting almost daily to change desks in order to sit near Carol, and Gwen moving her back to her own desk. It becomes a type of chess board, with each making moves and countermoves, almost a game to Teri who often laughs uproariously when she is caught and moved back. Gwen remains patient sometimes simply signaling for Teri to return to her own place, sometimes saying "No, Teri, back to your own seat", sometimes giving a reason for her action, "Teri, you won't concentrate there. Return to where you can work." Often Teri seems to enter into confrontation with Gwen for the sake of her peers. Just prior to first term exams, Teri and Carol come into the L.A. class late. Gwen goes out of her way to see that Lucy will move to each of them sharing her notes of what they have missed in the first fifteen minutes of class. Meanwhile, Gwen goes on with review for exams and, while doing so, explains that there will be no multiple choice questions. Suddenly, the right to have multiple choice questions on the exam becomes a cause for Teri and she is insisting that there must be some. Her attack affects the tone of the class and the room is filled with a type of hostility and anger which has not been there before. Gwen ignores the whole upset and goes quietly on with the review. Later, she remarks to me that she has confided to her husband that days like this bring out of her a patience she didn't know she possessed. Walking to the next class she worries aloud, "Other teachers are complaining that Teri isn't doing assignments." As the year progresses, a problem between students begins to affect the class as Teri, Carol, and Anne are working out relationships among themselves. Gwen talks to them, alone and in a group, because she feels they must realize how they are affecting other students.

Before Christmas, Teri seems to come into her own when she directs the home room production of "The Grinch Who Stole Santa". She, then, becomes the mistress of ceremonies for the school Christmas concert and, with great poise, announces the class-by-class presentations. During this period of social success, Gwen makes the time to chat alone with Teri. Their dialogue brings out the fact that Teri feels that class is never just "fun", that they are always learning facts when she wants to "discuss", "to find out more about you". As we walk to the drama room Gwen reveals that Teri reminds her very much of her younger sister with whom her parents have had much trouble. "Sometimes I wonder if that's why I try to be so understanding with her."

In February, Gwen loses her patience saying to Teri, "I'm tired of your noise." This draws physical anger from Teri as she throws her books on the ground and mutters so that the class can hear "What a bitch. She makes me sick." Walking to the next class, Gwen muses that she is "uptight" because there is so much to cover, so much that they will have to know for high school. She speaks sadly about how Teri "blocks" all efforts to help her and that Teri's mother can't understand why she doesn't get higher marks when she is such a bright girl. Gwen adds, "I think about the students all of the time and worry about them." Reflecting, autobiographically, she explains that in her high school she had been one of a class of thirteen. "Why, each and every day we got individual attention. How am I supposed to get to every student's desk when there are thirty of them?"

It is frequently Teri who asks the question that is the last straw for Gwen. Once in late February when the L.A. class is copying from the overhead notes which Gwen has worked hard to prepare, Teri asks in a belligerent voice, "Why do we have to copy all of these notes?" In a louder voice than she uses normally in class, Gwen asserts, "You just get used to this! In high school you will be expected to listen, to get notes down. So, stop complaining." It becomes very quiet in the room and Teri ducks her head behind her book.

During one period in late February, early March Teri seems to take delight in causing confrontations with other students as well as with Gwen. Amy is ill in the hospital.

Andrea suggests that they make a card for her. Gwen commends her for her thoughtfulness and gives some class time for the card to be completed. Andrea moves to the front table to work on the card. Teri calls from her desk "Whatcha doing?" Andrea answers, "Making a card for Amy." Teri makes a face and claps her hands, mockingly, behind her book so that Gwen can't see her. Andrea flares up, saying, "If you were in hospital, you'd like getting a card." Teri flips off, "Would I?" Gwen hears the whole exchange but makes no comment.

After Gwen's car accident in March, Teri seems to change her reaction. She is one of the ones to welcome Gwen back, to make a fuss about her new haircut, and to go to the teacher's desk for comments and assistance. This isn't a permanent state of affairs and by mid-April Teri is leading the complaints about taking notes from the overhead, but the complaints are less aggressive with little hostility. This change has a definite effect on 9X and on the L.A. 9 class since Teri is a leader in the class. This brings about greater rapport and class control. Gwen reflects on this development:

> "I attribute that (better classroom control) to the rest and to the time I had alone in that I was able to think and what to expect of them. Perhaps in some cases I was expecting too much. And so, therefore, I came back with a really positive attitude and I think they felt this positive attitude."
> (Key Informant Interview, April 19, 1983)

Teri's new attitude reveals itself in an overheard dialogue in late April. She asks Gwen at the beginning of an L.A. class, "Will we get our essays back?" Gwen says, "I'll try for Monday." After she had walked past Teri's desk, Teri says to Lucy, "Thirty kids and five pages each! I wouldn't have them done 'til the end of the year," to which Lucy responds, "Too true." This realization of the scope of the teacher's task and acceptance of the total picture seems to indicate a maturing of viewpoint on Teri's part and a positive result of the patience with her which Gwen has demonstrated through most of the year.

Gwen's relationship with Teri as student seems to be a symbol of many of the other student developments during the study. Gwen struggles to assist others - Todd who is in trouble with school authorities and with the police, Ron who creates class disturbances because of home problems, shy students such as Allen and Patty who want nothing more than to have peace so that their work can be well done. With each, Gwen offers care and nurturing at the same time as she is being affected by other factors - space, time, program assigned, administration and staff.

The Place of Parents in Gwen's Life-World

Parents used as threats, as cooperators, and as informants

Instead of viewing the place of parents as a separate influence in this first year teacher's life-world, it soon becomes clear that parents come along with the students assigned to Gwen and that she will react to and relate to these outside influences as and when she needs to.

Parents surface early in the field notes (November 2, 1982) when Gwen uses the up-coming parent-teacher interviews as a warning. As she urges a notebook cleaning activity, she says in a teasing tone, "Remember, I'm seeing your families this week." Laughter is the students' response and some comments of "Mine won't come" are countered by Gwen with, "Well, I'll be calling whoever doesn't come. So, I'll be talking to them anyway."

Following the parent interviews, she indicates to several classes some of the decisions that have been made as a result of meeting their parents for the first time. One typical dialogue occurs when the L.A. 8's have their first test following the evening when parents visit the school.

> Gwen: All tests will go home to be signed by your parents.
> (Groans and moans from the students.)
> Tom: I'm dead!
> Gwen: Your parents want to know.

The confrontation with Philip mentioned earlier in which she threatens with, "Your parents wouldn't tolerate that for a minute" shows an early understanding and recognition of which parents this could be said. She, obviously, had been in communication with Philip's parents and knew of their support. As Gwen moves through the halls and analyzes the home problems of Teri and Carol, she proves that she has spent time with parents, counselors, and other staff members trying to understand the scope of difficulties faced by these two girls.

One day when Gwen had booked certain video-tapes on Stress for her 9 Option class, information from a parent about a home situation leads her to hesitate about using the tape because of Mandy's presence in the class. She fears that the situations depicted in the simulation are too "close to home" for the student to handle. Both school counselors are contacted and both give the same advice "Use the tape." However, as the tape is in progress, Gwen picks up signs that the material is upsetting to the student and so she makes an excuse to stop the tape and focus discussion on an aspect that wasn't part of the student's home problem.

Because of the accident, Gwen misses the second parent-teacher interview sessions in the spring. She is already worried about this round of interviews, not because she doesn't wish to see parents but because a novel procedure is being inaugurated by the new principal. All the teachers are to be in the gym and the parents will move from table to table.

"Mrs. Hannaford suggested this approach saying that the parents can be pushed through in a hurry." Gwen is con-

concerned that this will provide no privacy for the parents:

> "If I were a parent with a problem, I wouldn't want to be right out there where the others can hear."

However, she wants to be fair and expresses the realization that she hadn't tried the other way, so would wait and see how it would work. (Informal Interview, March 9, 1983) The accident on March 11 makes that resolution irrelevant. Gwen worries in the hospital but is encouraged by Lorraine Thompson (music) to send any messages to parents with her and is assured that she will carry back, verbally, any problems which need immediate attention. Gwen promises to follow-up by telephone after her return to school following the Easter break.

Ways of Contacting Parents

Late in the study I became aware of the fact that in the six months spent at Gwen's side, I have never actually seen a parent in conference with her. Gwen explains that parents have been contacted by phone when there has been an immediate problem, that some have come for either evening conferences or early morning visits. Several parents have called by telephone at noon hour or after school. She explains:

> "I don't like to drag it up in front of the class that I've spoken to so or so. Quite often, if I feel that they should know that I've spoken to their parents I say (to the parents) 'Will you say that we've spoken?' or I take it upon myself

> to take the child aside and say, 'Look, we have been speaking. We are in contact. This is what has been going on.'"
> (Interview, April 25, 1983)

Gwen describes the parents with whom she has been in contact as "very caring, very understanding." She finds those parents who do respond to her calls to be concerned about their child's school work. She describes this as the majority of the parents, but has also experienced a few ("one or two out of twenty or twenty-five parents I've met") who project an attitude of not caring or of preferring to blame her for any deficiency in the child. She sends out letters to parents before the first parent-teacher interview night asking for certain families to be sure to attend because of some scholoastic problem being experienced by their child. There are some parents who did not respond to this letter and did not attend the interview night. Gwen follows this up by telephone calls and still has not received a response from a few of the families. Staff members who have been in this school for some years tell Gwen of the parents who would want to know of their child's misbehavior in class or difficulty with any subject being studied. Gwen describes this as:

> " . . . a big push toward contact, contact, contact parents . . . ."

and reasons that that may be because it is a community school and many of the parents are involved in school activities and see the staff frequently in social situations.

On the whole, parents have influenced Gwen's first year in a way that is tangential to the students assigned to her. They have had an influence that is positive and supportive but not of a daily or essential nature to her teaching life.

Influences which Erode Student-Teacher Rapport

As the study evolves, it becomes clear that the influences which have emerged as having some strong effect upon Gwen's life-world are the same influences which at times during her first year affect her rapport with the students assigned to her care for that year.

Space as an Influence on Rapport

The drama room, the homeroom, and the library are each areas which have been explored as spaces which influence Gwen's life-world in her first year of teaching. However, a close look reveals that each space affects the rapport which Gwen attempts to develop with her students and, at times, the space itself contributes to an erosion of that rapport.

Freedom from regular classroom rigidity and structure in the drama room, space in which students can express themselves in physical and vocal openness, should contribute to a type of teacher-student sharing of ideas and of activities which engenders rapport and respect. Nevertheless, this openness (and past history of the Grade 7 drama classes the year preceding Gwen's arrival) leads Gwen to several weeks of conflict with students. This necessitates her firm imposition of and insistence on strict rules of conduct in the drama classes:

> "I proceeded to tell them what I expected in the way of rules in the drama room (no gum, no climbing on props, respect for the teacher and each other) . . . I later discovered that most students had an appauling (sic) attitude toward options (they don't count, so let's just fool around.)"
>
> (Log, September 9, 1982)

This firmness leads to the upset with the Drama 8 class and to later confrontations with students. A boy carrying a message comes to the door of the drama room and, seeing the free space, calls his message into the room to another student. This leads to a face-to-face conference with a furious Gwen. Students who are viewing the work of others constantly try to crawl under tables and chairs and are ordered out by the teacher who repeats in class after class the rules of space to be followed in the drama room. Gwen demands that they use the tables and chairs carefully. However, an occurrence takes place one day when two boys pull the chair out from under Roger as he goes to sit in the audience area. He crashes to the floor and Gwen delivers an impassioned admonition:

> "Your behavior is disgusting . . . The being able to sit on chairs is a privilege. I don't let the Grade 7's sit on chairs but I think by the time you are your age, you should be able to handle that."

The chewing of gum during drama is also forbidden. As she speaks, Gwen sees a girl breaking that rule and sends her to dispose of her gum in the basket. The girl glares at her as she crosses the room. Gwen snaps:

> "And don't look like that while I'm speaking to you."
>
> "All right, do we sit in silence and take zeros for today's work or do we work with respect for our classmates and our classroom?"

They answer sullenly "work". The whole struggle for respect for rules of the space has eroded, for the time being, whatever rapport existed.

Late in the year, during rehearsals of "Up the Down Staircase" with the Grade 9 drama class, Gwen is still working to teach them to handle drama space maturely and with a sense of responsibliity. For several periods preceding this one, she has set the scene for them, moving chairs, setting the blackboard and props and establishing boundaries. The students enter the room and watch her work, chatting noisily with each other well after the final bell for class has rung. Gwen announces, briskly:

> "I won't be doing any setting up in the future. I'll be doing work on the script. If it gets set up, you will have done it."

They listen but show signs of hostility. Jack, Adam, and Tom make a remark under their breaths every time Gwen gives a direction while blocking the scene. The feeling in the room is tense.

It takes twenty-five minutes for them to begin working with Gwen and with each other. The rapport has been broken because of the need for Gwen to teach them how to use the space responsibly. This drama room space, however freeing it may be, becomes an obstacle to rapport as Gwen struggles to have them work within it in an acceptable manner.

The homeroom, Room 9X, filled with desks and learning apparatus, is a place where Gwen attempts to develop a family atmosphere, a place where the students may move around, approaching her desk and the desks of others to ask questions and share work. This very attempt itself often becomes a barrier to rapport as Gwen and students play the chess game which has been mentioned before. Many examples have been given of Gwen moving a student or of a student moving of his or her own accord but without the focus on accomplishment of a task which the teacher expects. For the first four months, Todd uses the space of the classroom, perched on a desk or on the back window sill or radiator, as a place to gather students, especially the boys, around him to tell of his adventures with the law or with school administration. Gwen is constantly finding ways to distribute the boys and change their use of homeroom space. She works to have her students respect, care for, and use as one of their valued possessions, the space they call "home room".

The library is a space used frequently by Gwen's classes since she seems to appreciate the worth of research assignments. However, the use of this space calls for a type of self-motivation which Gwen seems to spend much of the year attempting to teach them. Again and again, in the first part of the year, she sends the girls to the library but keeps the boys in the homeroom saying that they still haven't learned to use the library space well. In time, there is a reaction to this, with the boys calling the judgment "unfair" and complaining of "discrimination". Gwen gives in to the pressure and begins taking the whole class for periods of research. The space becomes again a chess board as Gwen allows the students to choose the table from which they will do research. Naturally, the students choose to sit with friends which, in some cases, takes attention from the research task assigned. When this inability to use the space becomes a distraction to others, Gwen moves the student to a table where he/she will be alone. Again, the chess game is initiated with the student trying to find a way when Gwen is busy at another table to get back to the "friend group". While this one-up-manship is operating, the protagonist/antagonist relationship is present and rapport is diminished.

Time and Program Assigned as Influences on Rapport

As we have seen in the development of the themes of this study, Gwen is affected by the pressures placed upon her work by the clock and by the calendar as well as by the courses assigned to be taught and the productions she is assigned to direct. This same time and schedule pressure has, at times, a negative effect upon her relationship with students. There is the constant pressure of tests, of the whole term moving inexorably towards the days of exams, especially in the core subjects. Gwen enters into this focused drive and becomes tense and abrupt with students as the time shortens towards that first testing period in November:

> "It is against everything I believe in to be so test-oriented, but in both their school-life and work-life they will be tested. That's the way the world is today. I want those who are capable of doing well, to be able to do so on their final 9th grade tests and entrance tests to high school."
> (Interview, February 2, 1983)

It is clear that Gwen recognizes the pressure placed upon her, but gives reasons for the necessity of the existence of this pressure. The field log notes are filled with comments which focus students forward to testing time, "This will all be on our tests." Or the students call out, usually in tense voices, "When are exams?" "Will this be on the test?" As November progresses and Gwen continues giving assignments, hostility erupts as students try to convince her that they already have too much to do preparing for exams. Gwen attempts to use the coming exam period as a way to give the students a choice. When she proposes to the L.A. 9 class three options for the essay which will accompany the test, a furious debate rages and, in time, turns on her.

The time pressures of production often erode rapport during the first term when "Finian's Rainbow" is being rehearsed:

> ". . . pressure on me and pressure on them (the students) too. And, a couple of time I lost my temper with them and I wish I hadn't but I just felt that pressure was gnawing at me and I had to get this done and there was this date and it just had to be done at that time and so that was a problem . . . I think some of my classes may have suffered . . . ."
>
> (Interview, December 16, 1983)

Time pressures of approaching exam periods and of school productions cause some anxiety and make it more difficult for Gwen to interact calmly with the students in her care.

Administration and Staff as Influences on Rapport

As the field log reveals, the influences of administration and staff seem so intertwined when it comes to examples of their actions influencing Gwen's relationship with students that they will be considered as one influence - the influence of other adults in Silver Springs Community School.

During the early rehearsals of "Finian's Rainbow" Gwen gives evidence of her desire to nurture students carefully during production. The boy playing the part of sheriff stops coming to rehearsals indicating that he is no longer interested in continuing in the play. An announcement informs the student body about try-outs and Gwen spends a noon-hour hearing readings.

She tells those who have been interested in coming and giving time for auditions that an announcement will be made later. That afternoon at a L.A. committee meeting, the vice-principal suggests that the principal be offered the part since it is his last activity in the school. Gwen concludes that she will follow the suggestion but her whole concern is that the students who read be invited to join the chorus of townspeople so that they will be involved in the production and not be hurt by the decisions of adults.

Early in December as a result of a staff meeting, new rules are passed concerning those permitted or not permitted in the school at noon hour. When Gwen announces these rules to Rm 9X the next morning giving the staff rationale and the reasons for the new approach, an uproar ensues. Although she attempts to remain calm and patient, encouraging those who are most articulate to carry their complaints to administration, she does become defensive when Teri comes in late and Tony calls out, "Mrs. McDonald, tell her how you're ruining the school." Staff decisions have placed Gwen in an antagonist situation with her class.

One January morning, Gwen is distanced from her class, handling all business transactions before class in a crisp, cool voice. As she leaves the room, Carol calls out to no-one in particular, "Why is she in such a bad mood this morning?" No one answers so she shrugs her shoulders, "Oh well, we have bad moods. I guess she can." The students didn't know that the class periods had been changed with no warning and Gwen's plans for the day had been thrown into disarray. She was trying in the few minutes before class to re-organize her materials. This led her to being rushed and abrupt which Carol interpreted as "bad mood". The school schedule as directed by administration has created the atmosphere which, for a time, affects rapport.

Supervision by Mrs. Hannaford creates a three-month lack of understanding between Gwen and her students, especially the Grade 9's. The girls exhibit "childish behavior" during one of the supervisory visits. At a later visit the boys are the ones who create a conflict in the principal's presence. Gwen reminisces:

> " . . . and I had to pull them up front and split them up and I was very upset. Perhaps I over-reacted a little, looking back, but I was upset because I felt that they betrayed me a little and I spoke to them about that later."
> (Interview, April 25, 1983)

In that talk which Gwen has with the students, it emerges that they, as a class, resent the fact that she is being supervised. They do not know, of course, that she is a first-year teacher and they see no reason for someone checking on her. They did not see the early-in-the-year visits of Bob Hughes or Richard Christie as "supervision", but they are aware of Mrs. Hannaford taking notes and of Gwen's tense attitude while she is in the room. Gwen struggles to have them see that she is a new teacher to the district and that Mrs. Hannaford's visits are as much to see them as students as they are to get acquainted with the staff. This intense questioning is never fully resolved.

Frequently, some decision on the part of administration or some action by the staff creates a situation through which Gwen must work in order to establish an acceptable control of the class at the same time as she tries to continue a nurturing, caring rapport with her students.

Other Studies and the Influence of Students

Class Control and Discipline

Eddy (1969) recognizes an emphasis on control of pupils' behavior. The study concludes that that emphasis is encouraged by supervisors who assess the new teacher on the ability to control in such a way that students' behavior conforms to a prescribed model. She finds that this emphasis creates "prolonged stress" for the new teacher. Other areas, such as skill in teaching subject matter and drawing from students interest in and enthusiasm about learning, are, according to Eddy, given no importance (pp. 41-44). Eddy finds, further, that the practice of assigning less desirable classes to the first-year teacher makes that year a year of "non-teaching in which their work is predominantly to discipline." (p. 79)

The Briscoe study (1972) finds that "Keeping order in my class" is the beginning-of-the-year concern most frequently listed by the new teacher. Gehrke and Yamamoto (1978) discover in the ten beginning secondary teachers who are the key informants of their study, a general effort early in their role adaptation as teachers to be seen as competent by achieving control of their students.

The Felder (1979) study reports that 80% of the new teachers surveyed in their first 13 days listed discipline and classroom management as the most frequently mentioned perceived problems. They learned to cope by reading books and guides to better classroom management. Edgar and Warren (1969) and Haller (1967) and Hoy (1969) all maintain that one of the influences which mold beginning teachers is pupils' behavior. It is this which re-shapes teacher's perspectives of the profession of teaching.

The Applegate (1977) study concludes that first-year teachers in their first three weeks encountered enough problems that their satisfaction (which earlier they felt would come from being with students) came from the days when no problem occurred or when they found that they could cope with the situation. Hoy (1969) discovers that at the end of the first year of teaching, new teachers had become significantly less humanistic and more custodial in orientation toward discipline and pupil control.

Interpersonal Relationship and Rapport

Less frequently mentioned in studies as a concern to the fledgling teacher is the area of relationship with students assigned and how that relationship affects the new teacher's life-world. Fuller's first study (1969) mentioned before as a work which seems to be considered as definitive to many researchers looking at attitudes of new teachers, found in the early teaching phase a concern with self and only in the later phase, a concern with pupils. Briscoe (1972) would agree since this study discovered that it was at the end of the year that concerns surfaced about providing instruction for slow learners. He concludes, however, that "subjects of this study while being concerned with self-adjustment, self-adequacy and acceptance, were also concerned with students, their needs, and their learning at the beginning of their first year of teaching." Ligana (1970) found that during preservice, teacher attitude toward students was more positive and that during the first four months of teaching the attitude abruptly changed and did not begin to level out until this initial period was lived through. Eddy (1969) focuses on the relationship between teacher and student by pointing out the way children are said to "belong to" a particular teacher. Teachers use the possessive "my" when they refer to their classes in the same way that pupils refer to "my teacher" and "my class". Eddy concludes that this indicates that the relationship is a "mutually friendly and reciprocal one which facilitates and enhances the work of formal education." (p. 77) The fact that this relationship is the result of assignment to the class by an administrator is explored by Eddy who points out that the assignment is usually based on organizational needs "rather than on the personal choices or feelings of those involved." (p. 78)

Finally, an important question on the topic of student relationship is asked by Horowitz (1968). Although the question involves the problem of student-teachers, it seems to have great relevance when applied to a discussion of teacher-student relationship in the first year of teaching. He asks:

> "Have we given too little attention to the personal characteristics of the student teachers and to the extent to which the basic personality structure of students affects changes in their expectations and perceptions?" (p. 322)

Summary

The students who are assigned to this first-year teacher have an influence on her life-world. The search for the meaning of the word "students" as it is used by Gwen reveals that she views students as wards to be controlled and focused and as learners to be led to diligence and enthusiasm in a caring and nurturing atmosphere.

Gwen receives warnings from other staff members about unruly classes and enters into a period of testing when students judge her mettle. By setting boundaries, holding firmly although sometimes inconsistently to rules she has imposed, she comes to a time, four months into her teaching career, when she begins to relax with the students. Her experience with peer teaching in her pre-service classes is recognized by Gwen as a preparation for the testing period. Administrative assistance is needed in the first few weeks to help control a class of hostile Grade 8 students.

Specific control methods are employed by this first-year teacher to create an atmosphere where learning can take place. She uses her physical presence, articulation of words and phrases recognized by pupils as warnings or focus signals, moving of students out of the area of disturbance, ejection from the classroom and, early in the year, banishment to the office as methods of discipline. Because of a lack of agreement with the concept of strapping as punishment, Gwen resolves to keep problems within the room for the latter half of the year.

Her job interview reveals this first-year teacher's attitude towards a relationship with students. She wants the students to like her so that she may lead them to success in the learning process. Positive reinforcement is used as a way to reach out to students. At the same time, she challenges them to reach a higher level of academic achievement. Using their ideas, giving credit to them for victories, acknowledging her errors and accepting corrections are all methods she incorporates as part of her teaching style. Her own accent is one way of teaching her pupils a type of tolerance and understanding of others who differ from them. The respect for them and for their achievements, Gwen hopes will lead students to make the connection between good work and success leading to better behavior. In this way, she makes a bridge between discipline and a nurturing care for her students.

When there is an erosion of rapport between Gwen and her students, when that bridge isn't constructed in her class, often the failure can be attributed to one of the influences on Gwen's first year. The spaces in which she dwells with her students, - drama room, classroom, and library - sometimes create places where Gwen must struggle to keep pupils focused and task-oriented. The freedom of the drama space, the crowded atmosphere of the home room, and the far-flung tables of the library all present a special set of problems for Gwen. The pressure of time and the schedule of the program each create tensions for the first-year teacher which lead her, at times, to over-react with her students. Also, there are times when administrative decisions or staff group actions have effect on the daily interchange of communication between Gwen and her students, particularly with the Grade 9X homeroom group. Supervision, in particular, becomes a sore spot in her effort to establish an on-going rapport.

Parents are a part of Gwen's life-world only via telephone discussion, since only one parent-teacher interview is attended because of the spring automobile accident. She does use parents in class as warnings or threats and finds those parents who do respond to letters and telephone calls to be cooperative and supportive.

One difference between the findings of this study and findings of other studies (Eddy 1969) is the fact that this study did not find this first-year teacher given less desirable students. The Grade 9 and Grade 8 Language Arts students seem to be heterogeneously separated into classes with Gwen receiving students of all levels. Unlike the studies which find first-year teachers centered on self in the first phase of teaching (Eddy, 1969; Fuller, 1969), Gwen McDonald indicates in her log of the first week of teaching a double focus, worry about her ability to do the task ahead and concern about her students. That nurturing concern continues throughout the year, even as she struggles with discipline and classroom management. Each time the rapport is strained through hostility of some sort, she works to regain the trust and mutual respect which she mentions frequently as important to her teaching life.

> "Teaching is also being available all during school hours, that's from 7:20 until I leave at night and being concerned for the students. I love that part of teaching. I think that is the most rewarding part, I really do, not getting 100 out of 100, on an exam. I mean, I think that's great too. But being there and hearing them and helping them cope with life in school as well, that is part of teaching."
> (Interview, December 16, 1982)

CHAPTER VI.

Reflections on the Search

Reflections on Structure

> There are many kinds of blossoms on my
> teaching tree. (And on yours?)
> The many outward shapes which carry
> the matrixes of my work
> (Those outer forms, by which the work
> of teachers manifests itself)
> must change to suit immediate needs,
> as expressions change upon faces,
> when in different kinds of talk
> and sharing of feelings with companions.
> (Heathcote, 1978, p. 3)

Dorothy Heathcote describes the spontaneity, openness, flexibility, and willingness to change which characterize, for her, the teacher. After many years of teaching improvisational drama based on spontaneous expression and flexibility of structure I considered that the demands of the field work situation would be comparatively simple, a process for which I was prepared. When Werner and Rothe (1979, p. 2) described the necessity to be comfortable with change and emergence if one were to enter into a study using ethnographic field work methodology, this appeared to me to be a requirement for which the academic discipline of developmental drama was a testing ground. However, as the study emerged, it became clear to me that the "disciplined subjectivity" described by Wilson (1977, p. 258) is a skill which must be developed in the field as the researcher faces the daily schedule, and copes with mounds of data while learning to wait with patience for the emergence of themes.

Even more, the gradual emergence of structure revealed the circularity of the dialectic. The structure would not end with the descriptive study of Carole Greene and Gwen McDonald, of their drama class and life-world respectively; but would continue to feed into and nourish the courses, the observations, the courses in an endless question and answer process. The study could not develop all knowledge about drama education. To ask the series of questions which focused each stage of the study brought into the open that which needed to be disclosed in order to have the dialectic proceed. (Gadamer, 1975, p. 326) Much of the ongoing emergence of structure was based on the art of questioning, faulty at first but fuller and more probing as the layers of meaning were stripped away and the questioning became "more a 'passion' than an action". (Gadamer, 1975, p. 330) As Gadamer suggests, the questions pressed themselves on the discourse, they refused to be neglected and demanded to be asked, flowing organically out of the formal and informal interview situations, out the stream-of-consciousness outpourings. There developed, with the same slowness of emergence, needing the same patient waiting and working stance as was demanded by the structure itself, the art of conversation called dialectic. This demanded what Gadamer calls the "art of testing," the suppression of dominant opinion, of talking at cross purposes, of bringing to the conversation a solidity of opinion. Close study of transcriptions of formal interviews prove that the dialogue moves to greater fluidity, to probing the strengths rather than weaknesses, to acceptance of and ease with the silences, to an openness to the conversation ending on a question, a dash, a breath rather than a period. This is not to imply that during the study, a perfect form of dialogue emerged. It is reflecting on the growth of awareness on the part of the researcher that the "hermeneutic circle" (Dilthey, in Palmer, 1969) is epitomized by the structure of the study and that the on-going curricula-in-use (Barone, 1982) flowing back to and influencing the way in which university students are prepared to enter the life-world of the classroom.

Barone in "The Meadowhurst Experience" speaks of the overload of impressions during the data collection period of the field work. Then, with what he termed "crystallization", the pattern of ideas emerged and a schema came forth - in the case of his study with three archetypical students who seemed to be personifications of certain qualities of action which pervaded the classroom. (1982, p. 165) In somewhat the same fashion the six influences in Gwen's life appeared on a diagram as I worked in the library during one research class with class 9X. The themes which had been used for coding field notes "crystallized", coalesced into a pattern with a clarity which created an "aha" moment, a time of the "Eureka phenomenon" mentioned by Rowles (1978, pp. 180-182). For much of the emergence of the structure of the study the process orientation of qualitative research was modelled, extended and reformulated. It followed what Battersby has called "a creative generation of a conceptual framework". (1981, 0. 97) The "fuzzy process of on-going interpretation firmly grounded in the text" described by Rowles (1978, p. 182) well epitomizes the daily work of evolving the structure of the study, but the moments of crystallization were the discoveries or surprises which occurred as the process of emergence was happening. There were many outward shapes which carried the matrixes of the work.

Reflections on Theoretical Underpinning and Methodology

It has become clear to me that qualitative research, especially that which is phenomenological having its belief in the primacy of experience, doesn't mean non-rigorous research. The whole of this study undergirded by the struggle to get close to the data, to find meaning in the real, to describe that changing being who is the first-year teacher, had as its basis a rigor which demanded time, energy, reflection, a solid process of living, observing, explaining, questioning, listening, and interpreting. This changing being lives in a changing world and the participant observer role meant being part of that world and seeking to live perceptively within that world in a constant dialectic with the participants. This dialectic, the discourse which "lets something be seen" (Heidegger, 1972, p. 56) was an on-going effort to get at that which was hidden, to attempt to understand the daily choices and meanings of actions, gestures, words, silences, omissions and inter-relations which weave the fabric of the life-world of the two first-year teachers who were the basis of this study.

Much of the covered-up-ness, that which was buried-over, was unknown, unrecognized by the participants. The most frequently heard exclamation when an observation was shared or a question was asked and the answer revealed an inconsistency or contradiction was "I didn't realize that" or "I hadn't put that together."

Often, meaning was negotiated and new light shed on an interpretation through revelation of new facts or another dimension added by previously undisclosed material. The situational definitions given by the two teachers guided the interpretation; however, the intuitive response of the participant observer was given freedom to operate. This created a constant tension, not while in the field but in the hours of writing and reflecting on the data collected. It was here that Gadamer's words describing the human sciences had meaning. He speaks of the immense variety of what is human manifesting itself in overwhelming breadth (1970, p. 559). It is this breadth, often overwhelming, which demanded rigor in methodology in order that coming to terms with meaning could be accomplished.

The on-going act of interpretation (hermeneutics) required that I ask myself daily, "Why am I seeing what I am seeing, and hearing, and intuiting?" The pre-understanding spoken of by Werner and Rothe (1979, p. 107) influenced my act of interpretation, my viewpoint. A second reader asking bi-weekly, "Why did you see that?" served as a reminder of the biases, experiences, values, meanings carried to the situation and influencing the taking of daily field notes and Journal reflections on those field notes. The participants were indeed the text, as were the artifacts, interviews, and records collected daily. However, also serving as text were the field notes once written, the written Journal, the transcriptions of interviews (formal and informal), the written account of stream-of-consciousness remarks. Each act of interpretation flowing from any one of the multi-faceted "texts" was influenced by the pre-understanding I carried to the situation. The reminder of this phenomenon kept the process of triangulation, using multi-modal methods of verification in interpretation, a part of the process. The meaning of meaning on the part of key informants was sought in order to come to terms with the subjective viewpoint of the researcher. Taylor, in writing of the hermeneutical science, calls for insight as indispensable to the researcher who would attempt this form of interpretation (1979, p. 66). Ultimately, only the two key informants can verify if that insight was operative.

Understanding is, indeed, cumulative and the reaching of a point of saturation, a point where one can say that no additional data can be found, is a point at which the researcher can draw the line to declare the data collection is complete. Smith (1976, p. 334) injects the notion that the twin concepts of saturation and flexibility must work together, that they are parallel courses in field work. This made sense in the process of interpretation since each day the situation seemed changing enough that the hermeneutic circle was never ending, each act of interpretation giving new meaning leading to new experience. That circle need never be broken in the process of feeding back to the university for use in curriculum building new insights as to the meaning of both the drama classroom and the life-world of the first-year drama teacher. The acknowledgement that were another researcher to go to these classrooms and enter into a phenomenological act of interpretation, a different study would emerge is an admission of the definition of this form of research and an acceptance of the fact that human beings evolve and that the study is situational based on a social phenomenon.

Reflections on Stage I: Carole Greene

The questions which guided the search for meaning in Stage I

1) What are some of the elements of a drama classroom? and,
2) How does the first-year teacher respond to these elements?

guided the reflections following the time spent in Carole Greene's room.

The six elements discovered as central to the drama classroom in Littlecrest Junior High School were

movement,
space or environment,
action,
reflection,
self-growth
and awareness of self-growth.
(See Figure 3, p. 60)

In an article on teaching as art and craft, Elliot Eisner (1983, pp. 10-11) speaks of the teacher as orchestrator, in his case as orchestrator of dialogue. Carole does, indeed, draw fourth the voices of her drama class, speaking and listening in an orchestration of sound. But, even more, the movement of bodies from circle to small groups, to audience and performer, and back to large circle, with constant variations of patterns and shapes helps to identify one of her roles as that of conductor. The first of the elements of the drama classroom is movement. Those patterns of bodies in space and the underlying motivations for the movement to facilitate both the skills being taught and the interaction of teacher and student, student and student mark Carole's growth as first-year teacher and her opening of doorways to students in order that they might create something artistic, something new. She utilizes the circle, responding to a large group in one place in the room. However, using movement in space, she moves that large group to parallel action, having each student respond to stimuli moving in the open classroom space at the same time as all others in the room. Small group clusters is another use of movement and Carole finds numerous ways to group and re-group during each class period. And, finally, she orchestrates a performance area, one in which students demonstrate their work for the others in the class who become audience. Part of the skill of that orchestrated movement is the variety of control methods (methods of focus and attention which make it possible, despite the noise level created when thirty enthusiastic teenagers have the freedom to explore space) which Carole introduces to her classes. The circle, the freeze, the hand-clap, the use of lights turned on and off, the raised arm - each used at specific times make the movement in space possible without chaos resulting.

The second element of the drama classroom as Carole creates it is space or environment. The colour in the room, the posters, books, student work, folders, and signs encourage response and speak of a place where exciting things happen. The fact that the students are part of the environment creation, that the room is "ours", not the teacher's, that risers and levels have been painted by them and that the reason that black has been chosen as the basic colour so that "the focus would be on the people" (Appendix B, p. 294) speaks of an environment which is important to both teacher and students. The place in which they work and play and learn is important to them and they expend the time and energy to make it attractive and full of colour. The classroom becomes a celebration in the Dorothy Heathcote sense of bringing into "significant recognition" (1980, pp. 28-29). They believe their space is important. Therefore, they create it to be a place of warmth and colour where people are important and their work is valued. The voices of Carole Greene and her drama classes speak strongly of this element.

The third element is more difficult to recognize, to uncover. The naming of this element was elusive for some time until the fourth element emerged and, only then, did element #3 receive a title, almost in contrast. Action implies doing, involved in activities, the opposite of stillness. A drama class such as the one led by Carole Greene is involved, daily, for most of the class period in doing, experiencing, creating, sharing ideas. There are skills to be mastered and it is the teacher's task to structure classes so that the activities engaged in will assist in the development of these skills. The provincial Curriculum Guide for Drama which is the document followed by Carole as she plans her classes names six basic skills for development at each of the levels of growth in drama. These skills are 1) concentration,

2) sensory awareness, 3) freedom and control in physical movement, 4) imagination, 5) foundations for further exploration in creative experience, and 6) awareness of the world today through an understanding of today's media. (1970, p. 2) The action which is the result of careful sequencing is to be the type of action in which the skills above will have the opportunity to be interiorized and part of the students' life. Carole plans activities carefully and sequences daily classes in order that these skills may develop.

Following the action in each class, in fact, at times as part of the action, is some mode of articulation, some times leading to reflection. This reflection is the fourth element of Carole's drama classes. Verbalizing their response to an activity, recognizing and naming the results of their work, answering questions, speaking to the small group about their ideas, drawing a picture or mural, keeping an on-going Journal in which thoughts and ideas, responses and musings are recorded frequently - all of these activities are included in the element entitled "reflection". Carole builds much articulation and possibilities for reflection into her work. Each activity has as part of its total emergence, a way of encouraging students to articulate, to look back upon, to turn upon the work and gaze at it wonderingly, musingly. Whether or not this is a time of connection-making for students isn't clear to an observer since interview of students was not a part of the data-collection process. Heathcote defines that type of reflection as a developed capacity and says when it is awakened it brings about the capacity also "to re-meet experiences, no matter how often they occur, and never find them dull. For we find them always newly." (1978, p. 15)

Each of the first four elements seem directed to the fifth, self-growth. The drama classes at Littlecrest Junior High School seem to be developmental, person-centred in their basic philosophy and in-class experiences. Carole cares that the students enjoy the class. She comments on their inter-reaction with each other and on the fact that they have developed as people. She remarks that acting isn't the important point but that the growth of the students is. Michael, not one of the school's brightest boys, is doing well in drama and Carole is glad. (Appendix B) Her classes are filled with positive reinforcement and with questions focusing the students on the reasons for the activities.

Flowing organically from the fifth element is the fact that Carole seems to draw the students to an awareness of the self-growth, to realizing the fact that drama is doing something for them. One of the most obvious tools in this realization process is the use of Journals. The content of the Journal (Appendix B) in many ways indicates that it could be labelled a class notebook, a gathering place for materials the teacher wants the students to retain for further study. Other entries, however, seem to lead the student to thoughtfulness about the day's activities.

"What I think about Day 2 in drama," "What I liked today", "the things I have learned in drama", "if I were a Grade 6 student, what I would want to know about drama" - all indicate an effort to encourage the student to reflect upon the experience of the class and to make connections between the activities and their own self-growth in the activities.

My own personal reflections on the six recognized elements in Carole Greene's classes led to specific changes in the curriculum of the university course. The question of generalizibility appeared, could and should a course be altered as a result of time spent in one teacher's classroom? It became clear as the elements emerged that this single instance was indeed representative of the whole, that patterns which arose in Carole's class - moving bodies, development of an environment, planning for action and reflection, self-growth and the ways to lead students to awareness of that growth would be the elements of each first-year drama teacher's world. This realization and the assurance of Adelman that "in its most significant form generalizing about the case promotes generalization from case to case", (1980, p. 51) significant alterations were made to the curriculum and instruction course, not so much in content as in the method of teaching the content. Much more peer teaching and role-playing were used in order to simulate the praxis of the experiences of Carole Greene's classroom.

For example, instead of talking about classroom environment, we created in our university classroom a typical drama room and as the term evolved the students suggested ways to make it student-centered. The university course became a laboratory where the students experimented with the elements as suggested by the Littlecrest Junior High drama room.

Reflections on Stage II: Bridge-Building to the University

In a recent article, Arthur Bolster has asked a question which has become germane to these reflections. Why, he queries, has basic research on teaching had so little influence on practice? He offers the opinion that the educational researcher and the classroom teacher adopt different sets of assumptions about how to conceptualize the teaching process and, therefore, seek different knowledge. The teacher, called by Bolster "a situational decisionmaker", strives for commonsensical knowledge which will be both sensible and useful in making the spontaneous decisions evoked by the classroom situation. The theoretical perspective of the academic researcher as he carries on inquiry of the pedagogical process often generates knowledge considered irrelevant to the practitioner. In order to reverse the minimal effect that academic research has had on the classroom pedagogy, Bolster calls for greater attention to the questions which teachers ask and to a mode of inquiry which will generate knowledge that teachers will believe in and use. (1983, pp. 294-295)

In reflecting on the voice of Carole Greene and on the actions, reactions, movements, stillnesses, words and silences of her drama classes, I found myself turning back to the classes which had been her preparation for this first classroom. By scrutinizing the course of study to verify what it proposed to do, and by then listening to Carole's voice and by participating in her teaching and observing in her classroom, some conclusions could be drawn and some new questions generated. Was this academic experience useful and practical? Did it generate for Carole and her classmates a type of knowledge which would serve them well when they found themselves situational decisionmakers in the drama classroom?

The Course of Study for Ed. C.I. XXX/XYZ, as indicated in Chapter IV, focused on the skills to be developed and was lacking in a full development of the philosophical stance from which these skills would flow in a drama teacher rooted in an understanding of the art form in which he/she was immersed. However, interviews with Carole indicated a root metaphor developed during her course work still being worked over and interiorized as she thought about her first year of teaching. (Appendix B) In fact, the things she remembered, remarked on, the times which seemed to have impact on her teaching world, were the activities - peer teaching, creating units, integrating other subject areas, analyzing class activities, keeping of a journal and sharing of the reflections with others. The praxis sections of the curriculum and instruction class were highlighted by her as important.

Therefore, in the re-teaching of the class an effort was made to create as many experiential activities as possible, to do and then reflect on the doing. The building of skills was not eliminated. Teachers in a developmental drama classroom need multi-faceted skills of classroom management in this open space and of content in the drama/theatre discipline area in order to cope with the many dimensions of the course of study. As the new plans were being structured, a question emerged. How could the students be helped to become aware, to become cognizant of the process, to make connections between their content courses (almost all of which were experiential and self-developmental in the drama area) and the teaching of this material to junior and senior high school classes?

The posing of this question impelled by Carole's suggestions that awareness was important led to a new class structure in the curriculum and instruction course in drama. The class itself became a model, a model to be analyzed, synthesized, criticized, and re-thought as a drama class. Sequence was charted on a board at the end of each class period and alternatives suggested by the students. The class was encouraged to get inside my "teacher's head" and to propose reasons for the choice of activities, materials, and teaching strategies. A sample lesson plan for the class was constructed and then compared to the actual lesson plan. Within a week of such activities, pursued daily, there was evidence of new sharpness of observation and of transference to the students' plans when doing peer teaching exercises. Awareness of the process seemed to be growing.

Graham Rowles cautions against the romanticism and arrogance of believing that one's "method" has in some way generated "truth" and has become all important to participants in a study. He refers to a "fresh perspective" which discoveries can make. (1978, p. 190) Far from the naivete of romanticism, the voice of Carole Greene and the subsequent attempt to create a course where the knowledge generated would be useful and practical in the drama classroom led to new questions, a need for further research, a search to discover if the fresh perspective used in the term following the visits to Carole's classroom had any value to the first-year teacher facing the influences of a new environment, the actual classrooms of her junior high school teaching assignment. These questions led to a pilot study, one in which the best way to participate in that drama classroom would be explored.

Reflections on the Pilot Study

In the Carole Greene study I had been an observer, on the Spradley participation chart (Figure 4, p. 79) somewhere between passive and moderate with a low degree of involvement. The participation was by way of formal interview with the major informant, informal interviews with her before and after classes, chats with students informally, and reading of student Journals. Sharing with Carole the completed re-construction and hearing her say, "Yes, that's the way it is in class but I couldn't have described it" terminated the participant observation activities.

This experience revealed that I needed to explore the whole concept of participant observation to make a judgment as to what type or combination of types of involvement would best serve the next stage in the study. The pilot experience, the emerging of a variety of patterns of participant observation from non-participation to complete participation indicated that I could not be a complete participant in the Stage III study. Before the study began the key informant and her classes would have formed a culture of their own and an experience-near vocabulary, the language of the natives which I could hear, perhaps, but never fully enter into. I would be an active participant when invited to be and a moderate participant when it seemed right to fulfill that role. The role would evolve and much of it would be endowed by the participants in the study. Agar's caution returned to help in this decision as he discusses detached involvement, the tension between the stranger role and the friendship role:

> Either keep your distance or go native. You keep your distance at the risk of failing to understand the complexities of the human situation different from your own. You go native, but then stop functioning as a social scientist. Actually, a real ethnography represents some of both these strategies as the ethnographer moves around the goal of detached involvement.
> (1980, p. 51)

The recognition that there had developed between Heathcote and those junior high school students an experience-near language and set of meanings which we, as observers on differing levels of participation, could hear but not fully understand was an important discovery. As researcher, I now realized experientially the need for multi-modal ways to get at meaning, since meaning would be imbedded in motives, intentions, actions, gestures, omissions, silences, and expressions as well as in language. The acts of interpretation, the meanings the actors give to their experiences, the way in which they make sense of life-world, and the inferences I draw as interpreter must be elicited from as many perspectives as possible.

Also, it was now clear that time was an important factor. In the few weeks spent in Carole Greene's classrooms and in the Heathcote class I just began to scratch the surface of meaning. There lacked the on-going experiences which might lead the researcher to strip away the veneer of day-to-day behavior in order to allow the inconsistencies and incongruities of the life-world to surface. Even Heathcote, with her skills in the use of drama as a tool to get beneath the surface of the life experience and to shock one into coming to grips with reality, had just begun the process in the two week period of teaching. The Stage III experience would need an extended time in the first-year teacher's life-world.

Reflections on Stage III: Gwen McDonald

The first question guiding the last stage of this study, "what elements constitute this teacher's life-world?" became the focal point of the research as the themes emerged. Paulo Freire's assertion that "problem-posing education [research] affirms men as beings in the process of becoming--as unfinished, incompleted beings in and with a like wise unfinished reality," (1968, p. 72) expresses the unfinished, incompleted sense even when the study has reached its conclusion. A series of influences has been identified. Research on the first-year teacher verifies the fact that others have identified somewhat the same influences, even though the application may be varied. Certain of the influences were also present in the drama classroom of Carole Greene. Still, the sense of "This isn't over. Gwen and other Gwen's have yet to face that step from university to classroom, have yet to be plunged into the process of induction, into a career and profession" bring forth the belief that the model of a circular study posited early in the thesis (Figure2,p.6) was a valid one demonstrated by the living through of the stages themselves. The circularity of the process, the fact that Gwen McDonald's voice and the voices of the many who spoke to the influences on her life-world, Carole Greene's voice and the voices of her drama classes will continue to speak to the next curriculum and instruction class taught by this researcher, only begins the circle once again. As faculty consultant, I will go once again into class-

[illegible] and the observation cannot be the same, will carry with it as baggage and as pre-understanding the experiences of the three stages of the study. As university personnel called on for in-service during teachers professional development days, the search for meaning which was at the heart of this study, will colour these in-service experiences and will help to formulate the problems posed and questions put forward. In a recent article, James Greenberg has reflected on the connections and tensions created by pre-service, beginning teaching, and inservice. He suggests that we must see these steps as stages in one inclusive continuum and that "currently they are recognized more and more as developmental, integral and complementary parts of a rational whole." (1983, p. 38) My reflection leads to a deep realization that this study has been, for me, connective, an effort to see each of these steps as interrelated and as possessing common concerns as well as common tensions.

The first of the influences on Gwen's life-world, space and the way in which differing spaces in which she teaches and lives in any given school day affect her as person, and, in turn, affect her students has induced reflection on the need to provide in the university setting a variety of spaces, environments, in which and to which the student teacher can respond. Open, free spaces are needed in which the student can orchestrate the movement of bodies and experiment with a variety of groupings. At the same time, traditional classroom with desks or tables and chairs must be made available so that the young teacher will be at ease within this space and able to move with assurance from front to back. Spaces such as library and gymnasium present their own special problems so some simulation of these spaces should be part of the experiential world of the curriculum and instruction course. Do the student teachers know the differences in these spaces and how to adapt as teachers? Are they aware of the problems which may arise? Can they make the space serve the goals of the lesson instead of fighting the space and, ultimately, the students within that space? Are they learning to dwell in space and make the space a dwelling for students? Other spaces such as staff room present problems for the new teacher. How can this be presented in pre-service and simulated in some way? Would role-playing assist in making this a reality to be considered before it becomes a reality in the life-world? Reflection has evoked questions to be pondered and on which to act in the structuring of the next course. The influence of space upon Gwen, her awareness and lack of awareness of spaces as problems or as advantages have made me space-conscious as instructor.

The second of the influences, the weight of the clock time on Gwen's life-world became one of the most unbearable aspects of the study. As the weeks progressed, the formal and informal interviews with administrators and staff revealed that the drama teacher the year preceding Gwen's hiring had carried the same schedule as was given to Gwen and had had a nervous breakdown by

March of that year. Despite this fact, two differing levels of Language Arts (Grades 8 and 9) were assigned to her and two Options were part of her schedule. Added to this, a full-scale Broadway Musical was time-slotted in the first term and she was appointed director before she had a chance to adjust to a teaching situation. This pressure, watching it, participating in it, realizing the stress under which Gwen was working daily trying to meet the demands of the schedule posed the most serious questions when considering Gwen's voice speaking to the university course. "Totally drained," "so much", "an awful lot", "really rushing" - her words describe the reality of the situation and help interpret her response but give no clue as to what could be done in the university situation to prepare for this onslaught. Perhaps there is no way to ready a group of students for an over-burdened schedule. The recommendations of the Earp and Tanner study (1975) return to mind. They propose no more than two preparations for the beginning teacher. Gwen's seven subjects indicate the chasm between the world of academic research and the world of the practical school schedule. Helping the student-teacher to plan ways of dealing efficiently with marking and paper work might help to eliminate some burden, as might practicing short-cuts in the lesson-planning and unit planning procedures. In any case, the "totally overwhelmed" response of Gwen to the clock time of Silver Heights Community School makes this influence on her life-world one to be considered seriously as important to her well being and that of future first-year teachers.

The third of the influences in Gwen's life-world, the program assigned to her, led to much reflection about the need for integration, especially in the secondary school level of teacher preparation. First-year teachers who have content materials and teaching methodologies in one specific subject area do not seem to be prepared for the reality of the school situation. Even having a minor area of study, as both Carole and Gwen had, requires the knowledge and skill of a curriculum and instruction course to assist them with methods of teaching that subject.

Not only do they need teaching methods, but first year teachers who are assigned option courses (in Gwen's case, Mythology and Psychology) need to know something about curriculum development. When they are assigned options they are given no course of study, sometimes no suggested text or list of resources, and are told to structure a one-term course. Studying sample course of studies in a curriculum course, especially a course of study outside the discipline which is their major content area, might prepare the neophyte teacher for the experience of a program assigned for which they feel unprepared or partially prepared.

Still under the topc of program, living within Gwen's life-world made me aware that the peer teaching done in class should and could focus on the itegrative aspects suggested by Carole and illustrated by Gwen n her inability to feel free to use drama methodology in teaching other subjects. Only in one option class (Mythology) did Gwen attempt role-playing, oral interpretation, changing of the room environment, and storytelling. Perhaps leading peers in lessons built on the content of the minor subject area, would allow the student teacher to make the transfer of methodology and the integration of the major and minor subject area. The transfer is the thought process of recognizing drama not only as a subject area but as a teaching methodology.

Once the classes were assigned, Gwen discovered that the Language Arts teachers had rejected the text suggested by the provincial education board and used instead, mimeographed materials from many sources. She realized then that she was teaching seven courses with no text book for any class, that she would have to duplicate all materials for students. It might be possible in a curriculum and instruction class to explore the options available if this should happen to teachers in their first year of teaching. Text books with teacher's manuals could be sought out. Experienced teachers could be approached for materials used in another year. Meetings of teachers who are assigned like classes could be requested by the new teacher if the principal hasn't taken this step.

The whole area of program assigned to the new teacher is one which must be taken seriously and awareness of its possible appearance as a problem in the first-year prepared for by the departments of education involved in pre-service course construction.

The design and implementation of the program for teachers must recognize the fact that most secondary teachers must be prepared for more than one subject and that integration of courses and methodologies becomes a tool for the young teacher in the process of induction.

The fourth influence on Gwen's teaching life, the administration of Silver Heights Community School, taught her to cope with change in her teaching life. Since each principal was representative of a totally divergent approach to school management, Gwen had to be flexible. Both administrators supported Gwen in her struggle with class control and both gave the type of approval and congratulatory response needed before and after public productions during the year. It was the approach to school discipline and to group decision-making where the difference lay and Gwen was called upon to adjust to these differences. Preservice courses can and should structure experiences which demand flexibility in order to prepare the student teacher for this aspect of change. However, it was in the area of supervision where Gwen found the most difficulty. Frequently, in her log and in early interviews, she commented on her need for supervision in the early days of teaching. Student teachers are evaluated in class by the instructor of the curriculum and instruction class, by peers after each session of leading the class, by cooperating teachers and faculty consultants during the student teaching rounds. Does this prepare them for the type of supervision which is part of the responsibility of administration (district supervisors, and either principal or vice principal of the school)? Gwen kept mentioning "the need for reassurance," "the desire for feedback". This led to reflection about the need for a support system for first-year teachers, a support system within the school, and one outside the school on the school district level. This makes even more pertinent the comments of Greenberg (1983, pp.38-43) about the continuum of preservice-beginning teacher-inservice. Perhaps a continuous support system needs to flow throughout this cycle. Whose responsibility is it to initiate such a support system? Or, is it possible that just a certain personality needs a continued support? The recognition and identification of such future teachers could begin in the preservice phase and be implemented during the next two phases. At any rate, Gwen identified her need for continued supervision and yet, when she did receive that supervision after the second principal's arrival, had some difficulty coping with what appeared to be negative comments, suggestions for improvement which were part of this supervision. In an early interview in the study, Gwen identified her attitude toward authority as being one which welcomed advice being given to her. Yet, a certain amount of defensiveness surfaced when she didn't feel that she was being listened to by Mrs. Hannaford. Reflection on this apparent inconsistency revealed that no amount of supervisory preparation is going to eliminate difficulties in accepting evaluation since the human element will make it easier to take criticism from one source than from another. The fact that preservice courses deal with the coping strategies and attempt to help the student teacher to identify the need to relate with the administrators of the school and to be prepared for the fact that they will be evaluated means an effort is being made to help them to be aware that this is one of the important influences on their first-year.

The influence of staff, the fifth of the themes to emerge in this study, is a strong one on Gwen's life-world. A specialized group of employees, they are also seen by Gwen as support and mainstay. The assistance, however, does not come from appointed members of staff, but from unexpected sources, those who have taught the subject area before and offer materials and suggestions out of a recognition of her need. The inability of the head of the department of Language Arts and Gwen to communicate is highlighted in interviews with each. Mary Regan views Gwen as confident, self-assured, and not needing assistance and fears that an offer of help will be rejected. Gwen, on the other hand, feels lost, isolated, and fears that she would be seen as incompetent if she reveals her lack of security and need for direction. A move on the part of administration is required in order to facilitate this communicative process. Whether it is called a buddy system, resource person or department head someone, early in the pre-school planning time, should be assigned to meet with first-year teachers and to assist them in their long-range planning of units, as well as with the first specific lesson plans. The curriculum and instruction class could structure experiences using role-play to prepare the new teacher with the language necessary to ask for assistance if it doesn't seem to be forthcoming. An attitude needs to be established to help the first-year teacher to transcend the need to create a confident image and to admit that experience needs to be earned by living through the early inexperience and resulting tension.

Socialization, the process of accepting and being accepted in a new society, was a difficult one for Gwen since before and after class hours were filled with mimeographing and preparing materials and lunch hour taken by rehearsals of the school production. She reached Christmas holidays having to say, "I don't know the staff." It wasn't until January that her schedule permitted chats over tea before class and lunches shared with staff members. Even then, interviews revealed Gwen as being viewed very differently by different staff members. One saw her as reaching out, asking for help, assisting others and flexible. Another saw her as confident, not needing help, and self-sufficient. The very qualities which enhanced Gwen to one teacher as a staff member, were considered barriers to another. Socialization is a difficult step for the first-year teacher and one for which the experiential quality of a curriculum and instruction class may help to prepare. Awareness of the step as one through which they must go may assist in the transition from peer socialization to colleague socialization.

The sixth and final influence to emerge, the students assigned to the first-year teacher, is one for which little or no preparation can be made in methods classes. Reflection has led me to conclude that although skills may be taught which will work to the students' benefit in class and motivational techniques may be learned which will stimulate learning and an attitude of intellectual curiosity, a nurturing spirit and a warm, caring attitude are not learned qualities. Gwen sincerely cared about her students. She made mistakes, corrected students unfairly at times, revealed to them human moods and inconsistencies but could be forgiven by them because of her efforts to reach them on the human level. They tested her, were in confrontational situations with her, were verbally angry at injustices, resented certain control methods and even rebelled at times. Gwen, however, made it clear that their self-growth and development as people were foremost in her goals, so ultimately, her students worked for her approval. How can a university class develop qualities which are integral to personality and central to the being of a human? What it can do, I have decided upon reflection, is to simulate classroom situations and lead students to decide which response will be theirs in that situation. Role-playing of parent-teacher interviews is another way to focus on that which will be integral to on-going teacher/student relationships.

Final reflections on the process of this study lead me to ask about the influence of the study on the life-world of the two key informants in the study. How did participation in the work affect the lives of Carole Greene and Gwen McDonald? If ethnographic descriptions are to provide insights about instruction did the reconstruction of Carole's drama classroom and the emergence of themes from Gwen's life-world hold up a mirror to life experience for them? Carole's response of, "Yes, that's the way it is in class, but I couldn't have described it" gives one level of response. Three weeks may not be long enough to affect the life-world in any significant way, even to bringing a new awareness of the meaning of choices made or actions done. The fact that she was eager to have both her principal and vice-principal read the finished description, "they'll understand better what I'm trying to do in there" would indicate the fact that she feels a true picture had been drawn of her drama classroom.

Gwen McDonald, however, was part of a six-month study. As researcher, I entered deeply into her life-world for a significant period of time. Earlyin the study, for the first four weeks or so, she was very conscious of my presence:

> It's funny. I say things and I immediately know that you're getting it down. I instinctively know that you're getting it down. . . I notice out of the corner of my eye that when I say something or when I deal with a particular problem or when I discipline that you're writing things down.
> (Interview, Dec. 1, 1982)

and when asked if it would be better for her if I didn't write but waited until the class were over, she responded:

> Oh no. It doesn't distract in any way. I'm just aware.
> (Interview, Dec. 1, 1982)

Earlier the previous month, she had commented that she was forgetting that I was in the room, so this admission that she was very aware of an observer was a surprise. The role was still emerging. In February, a student, Cindy, sitting at my table in the room to get some notes from the board asked "are you a journalist?" Gwen was speaking to the class at the time so I just shook my head at Cindy to indicate "no". A little later, when Gwen had completed her remarks I said "Just as you are writing a description of 'The House of Usher', Cindy, I'm writing a description of a classroom and a teacher." Cindy said, "Oh" with great inflection and I heard her repeat the statement several times to others in the room. By this time, Gwen was standing beside the table and on hearing my response to Cindy said, "That's good".

A month later when a university function kept me away from the school for a day, on my return, over morning coffee, Gwen volunteered the information that

> I don't even know you're there any more, but the kids sure know when you're not. They all asked yesterday where you were and what you were doing.
>
> (Informal Interview, Feb. 8, 1983)

Later, in discussing in a formal taped interview, I repeated to her what had been said to me the day before by a graduate student: "Oh, that must be so hard for that first-year teacher having you there all the time." Gwen's response was revealing to me:

> I know you appreciated my letting you come in but I really appreciated your being here because it's been like a moral support. It's really frightening at first to be in front of a class and to realize that you are a teacher. You were a student, a little older than them and now you are a teacher, to have another teacher with you who's writing things down, who's noticing things going on . . . It's so nice to have someone to talk to. I really appreciated that. I think it's helped me grow an awful lot as a first-year teacher. And I have found that I've not noticed your being there.
>
> (Formal interview, April 19, 1983)

This response and that of the other first year teacher, Tom Prouix, after I had interviewed him, have led me to the realization of how much these first-year teachers want and need a support system, a listener, who doesn't necessarily have answers for them but who can listen and ask pertinent questions which help them to find the answers and to list the alternatives. As Tom exclaimed "with this conversation right here, I'll walk out of here and feel much better." (Interview, Tom Prouix, Feb. 17, 1983)

Concomitant with the on-going concern that my presence was an added burden in Gwen's life-world was the emerging awareness of the stresses placed on the researcher in the midst of person-oriented research. There was a constant tension to balance the outsider/stranger role with the insider/participant role. Agar describes much of North American fieldwork where the line between fieldwork and life "is blurry and traversed" because of living at home and traveling to fieldwork close by as demanding from the researcher a high degree of toleration of uncertainty (1980, p. 53). Agar's observation that the fieldworker must frequently leave and regroup before he can be comfortable occurred in this study. The truth of his example of crossing the line between field and home rapidly and his comparison of this daily wrenching to scenes shifting like the jumping frames of an old silent movie was verified when one of my readers, an anthropologist, suggested a time of distancing after reading the week #10 field log and journal. "You are too close, are developing too much empathy." A ten day hiatus brought me back to the research with a freshness of perspective and the distance helped to develop new eyes with which to look. The human element of shock at Gwen's accident on a personal level and the vulnerability of a case study with a single key informant had assisted in my crossing the line between the outsider/insider role. Zigarmi (1980, p. 23) describes the stress of using ethnographic field work methodology as concerns related to meeting personal and professional needs simultaneously, and adds that stress seems to evolve and escalate with familiarity. I found this especially true when prior acquaintanceship with the key informant combined with observing and participating in her struggle with overload and then with personal injury made distancing a difficult task.

Some Final Reflections

This research has been a search. "Search" from the Old French cerchier, to seek and from Late Latin circāre, to go round, explore is defined as "to find, uncover, or come to know by exploration or investigation". What has this exploration uncovered by way of knowing?

I have come to know something of the first-year drama teacher's classroom. The elements of movement, space, action, reflection, self-growth, and awareness of growth emerged clearly as representative of the pedagogy occurring in Carole Greene's classroom. However, the brief time spent in the field and the on-going, dynamic, changing quality of the events which are part of the educational scene reveal the fact that the description is a frozen-in-time moment of the drama class and of Carole Greene as teacher.

I know that applying this frozen moment to an also evolving university course required a fusion of theory and praxis, a recognition of the need for certain skill building and a need stated by Carole's voice to have awareness of process, consciousness of the experiential, be built as an essential element into the training of the drama teacher. However, characteristics of a pedagogical situation are not radically altered in a short time. (Eisner, 1979, p. 218) The slow evolving of the course to answer the needs identified by the Stage I search would demand living through this course several times with the instructor searching for the typical and atypical student teacher responses.

I have come to know that the levels of participation are many, are frequently inter-related, are not static but may be moved through by any one participant several times in one activity. Realization that a language is developed by a group who have entered into complete participation and that an observer may hear that language and may physically participate but can not become part of the full meaning of the experience has emerged slowly.

And, finally, I have come to know the influences which have the greatest impact on the life-world of a first-year drama teacher. Spaces in which she teaches and dwells, the time pressures which control her hours, the program she is assigned to prepare and to teach, the administration which interacts with her, the staff who are or are not her support, and the students whom she motivates and nourishes form the life-world of this teacher. I have come to know and to respect Gwen McDonald, and through her, the many first-year teachers which our institutions and schools of education train and send forth each year to begin a career, to enter into a profession. Horowitz has written of the need to develop a teacher education program that "will enable the future teacher, with help from the professionals in the schools and at the university, to integrate what he learns into his developing concept of the role of the teacher." (1974, p. 91) This study has been an attempt to build that bridge back to one university course, to listen to the voices of Carole Greene and Gwen McDonald in the effort to create that integration.

Carole Greene has moved from the junior high school classroom to the task of structuring a senior high school drama program in a new school.

Gwen McDonald did not sign a contract for a second year of teaching.

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APPENDIX A

Informed Consent Form

The Research project ______________________________
to be conducted by doctoral candidate ____________________
has been explained to me. I understand that my participation is completely voluntary. Further, I understand that my participation involves engaging in several dialogical interviews and allowing the researcher to observe in my classrooms for a period of six months.

Additionally, I understand that all information provided by me will be kept confidential and my identity will not be revealed. I understand that I am free to withdraw my consent and discontinue participation in the study at any time.

It is my understanding that the final report of this study will be the candidate's dissertation. I further understand that all questions I have about the study will be answered by the candidate.

On the basis of the above statements, I agree to participate in this project.

______________________ ______________________

Participant's Signature Investigator's Signature

____

Date

Therese Craig O.P.
#602 11111 82 Avenue
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APPENDIX B

Transcription of
Interview with Mrs. Greene

Transcription of Interview with Mrs. Greene, Drama Teacher
Littlecrest Junior High School

Code: June 3, 1981

T.C. - Therese Craig, interviewer

M.G. - Mrs. Greene, interviewee

T.C. Yesterday (in the first classroom visit), the two words that struck me the most were "space" and "color". I had a feeling in the room of space and, of course, that's because you pushed everything back - space beyond just two classrooms put together - and "color" because you made such an effort in the room to make it colorful. Would you add another word to that? When you think of your drama room, what word do you think of?

M.G. Respect, I think. Because I think of it in a different sense as to what the room was before. The first time I came in things were all over it and so were the kids. So, I established areas.

T.C. That's obvious to someone watching. The kids know the areas. O.K. Do you mean *your* respect for the room?

M.G. Everybody's. Everybody contributed to the new room.

T.C. How did they do that? How did the kids contribute?

M.G. Well, the drama troupe (the extra-curricular drama club) contributed a lot. They painted, they painted everything black, the levels, and things so that the focus would be on the people. Then the bulletin boards and walls - they painted all those white. And pictures are all taken by the students, not by me, so that everything is theirs, not mine, but ours.

T.C. I noticed that one area says "Journals" and there's a whole stack of things there. How do you use the Journal idea?

M.G. Well, not as often as I'd like to. We use them as I need them, when there's something I want them to keep or remember. But they're not using them everyday. But if we want to write something, there's a place for them to do it.

T.C. Do you do any reflection, like "that's the reason I like ..." or "how I felt about ..."?

M.G. Un huh. When there's an exercise, we write "Today I did ..." or "What I think about ..." or "What I've learned in drama". We did that yesterday.

T.C. What are you going to do with the Journal at the end? Do you have any plans for them?

M.G. I don't know about the 9's and 8's but for sure the 7's. We'll keep theirs. I want them to look back in two years and be able to see it all, to see where they've come but for the 8's and 9's. - For the 7's I'd like an on-going file for each.

T.C. So you're building a program on the grade 7's.

M.G. Yes, that's right.

T.C. O.K. Well, then, how would you describe the reaction of the 8's and 9's to you right now?

M.G. Better, a lot better. The grade 8's started to turn around, near Christmas-time. They were finally tolerating me, but it's been a struggle. But today I came into the room and they were already in a circle with the lights out - they were going to surprise me.

T.C. So, that 'ritual' that you've set up has been a struggle?

M.G. Oh yes, no, that's been there, but it's never been something they've enjoyed or appreciated and I haven't done as much with them as I wanted to - stage fighting, then I went into improvisation, then I went into film, but you can't teach film to kids when you can't see any. We did as much as we could.

T.C. So it was film as appreciation, not the idea of making film?

M.G. No, no - things from National Film Board and such.

T.C. And what have you done with the 7's? What was your program this year?

M.G. I started on the Introduction Program and respect for the room and each other. Then we went into Mime which they actually loved, it's their favorite unit, maybe I contributed to that because I love it. We stayed on that for a long time. We never got into illusions but really improvisation, but we called it mime, that you don't need props.. They've used what they learned there all year. Then, we went into clowns, clown make-up, a little bit of puppets, they became the puppets. They were the puppets. Now we're doing the final projects, a final group project, then they'll do the final independent project.

T.C. O.K. Do you remember way back at the beginning of 389, you each worked out an image or symbol . . .

M.G. Un huh - a heart.

T.C. Oh - has that changed?

M.G. Still is.

T.C. Oh, is it? Has it modified in any way?

M.G. Oh yeah, a little bit closer to reality than it was. It was pretty idealistic. But it's still there. It has to be there, otherwise I won't reach anything.

T.C. O.K. and now be really honest and hard here - can you think of the ways in which Ed. C.I. XXX/XYZ has been a help to you. Look back to four weeks of how to teach junior high school drama.

M.G. It was all I had. It was the only thing I had. As far as I'm concerned I couldn't have done without it.

T.C. How did it help you?

M.G. How to ... I was allowed to teach. I was allowed to experiment.

T.C. Are you saying skills? Or give you a grab-bag of techniques?

M.G. Yeah, but both, and more. I think I learned a lot about myself before I got here because of the course and I think if I start with me, I can easily reach out to others.

T.C. O.K. When you say "you learned a lot about yourself" what do you mean by that?

M.G. I had more to offer than I thought I did, that I'd had enough training in drama to teach about any area. I guess I didn't think I'd had enough. Resources. I don't really know what to call them all - methods. Ways of going about things. Um - and also a really good rapport with students, how to get it and maintain it - the way you'd ask them for ideas, evaluation. I didn't know that mattered. I had thought I could teach with only what the teacher thought but now I use theirs all the time, unless it's a final project - "what did you like about it?" "What kind of things can we do to improve it?" So, I got that from the course and .... Journal.

T.C. Could something more have been done or something different have been done in 389 that you look back now and think "Oh, I wish I had learned that in Ed. C.I.?

M.G. Maybe the preparation for another subject area - some more integration. Because the little I got helped me a lot but I wish I'd had more.

T.C. Um - like how to use drama in language arts - how to use drama in social studies?

M.G. That's right - that's right. Like everybody would say "it's possible" but I never really believed it until I tried it. So, it's a matter of experimenting, not just doing.

T.C. So, if one of your units had been an integrative one - no one in four years has suggested that and it's a really good idea. Even the speech unit could have been integrated with another discipline.

M.G. I feel so inadequate in speech. I stay away from it. So, this summer I'm going to get my act together and create a unit that I can work with, not that someone else is capable of.

T.C. You haven't done any choral speaking?

M.G. No. I feel really guilty about that.

T.C. No, that's all right. That will come. Remember, we said last year you'll work at the things you feel at ease with - that's why your mime unit was such a success because you felt fine there.

M.G. It makes a difference. Um. I would have liked a little more help on choosing things for presentation.

T.C. How to select materials?

M.G. Yeah, or ... how to create them. What we got was a list of one-act plays, which is fine for senior high but you get into junior high and they're expecting a show case - how you go about picking something that you can show. It's so easy once you try it a couple of times. You can do anything - it doesn't have to be a play - they create it - just having to do it.

T.C. Like being a type of collective - student teachers doing a collective together and then evaluating how they got from where they started to the end of it.

M.G. Exactly. That would help.

T.C. That would also take away the writing of one more unit. It could be done during class time. That's a very good idea. Let me write those two ideas down before I forget them. (By this time, we both had forgotten the tape recorder was on.)

T.C. Let me just go back to one thing I wanted to ask you about yesterday's class. When you put on the video tape presentation of the making of The Empire Strikes Back, what were they looking for?

M.G. They were mainly watching for ... yeah, of well, I know where you're leading me -
(Both laugh)

T.C. Hey, you're not supposed to be analyzing my methods!

M.G. Well, they were watching for fun. No, they had been given a worksheet the day before but they make such a big deal out of a worksheet, so they were watching for fun, for enjoyment.

T.C. O.K. so that's the purpose.

M.G. Yeah, but they still have to do the worksheet.

T.C. So then, the purpose is fun and enjoyment but you'll use the worksheet for discussion.

M.G. We'll go over it.

T.C. What kind of articulation do you do with kids?

M.G. They'll do the worksheet and we'll correct it or else they'll be in groups to discuss it, or else going through it together.

T.C. Like the class this morning - the grade 7's?

M.G. Well, usually we'd do one sketch and discuss it, then another one and discuss it but because it's final projects we went right through.

T.C. This morning, what was their purpose in these scenes? What came before this to prepare them for it?

M.G. How to work in groups and how to make decisions NOW, not to go over and over it, sometimes it takes them so long ...

T.C. So, it's really offer and yield?

M.G. Yes, it's a combination of everything they've done in improving and concentration.

T.C. And how long did they work on it?

M.G. They had four or five days to work.

T.C. And they have been in drama since September?

M.G. Right

T.C. How do you evaluate? What were you writing today?

M.G. Beginning - whether the beginning was strong - good control - good concentration - good sound effects - if there is something original, I haven't seen before, I especially mark it with a star so I can mention it to show them I appreciate it.

T.C. Were you happy with what you saw this morning?

M.G. Yes, I was. I was fairly happy. A couple of people haven't grown very much in acting ability but that's not my main objective. It's how each person has developed. Some haven't talked much, and they're coming out. And Michael, the one who sold the vacuum cleaners, he's not one of the school's brightest boys, but he's doing so well in drama.

T.C. His dialogue was really flowing - for that grade level. And his use of repetition. It had a clever structure.

M.G. There were situations that were well developed. They had a choice from a sheet but they were free to do something else. There were at least two that weren't on the sheet. The house - I liked the way they did that, turning the house around.

T.C. Yes, yes.

M.G. They've really come a long way in creating things in their imagination. Jumping on that thing on the washing machine - they did that really well. They really saw what was happening.

T.C. Now, you wrote an evaluation. Will you do this aloud with them at the end? Will you do the critique or will everyone do the critique?

M.G. First of all, we'll do one with everybody, in general "What did you like about it?" and "What could be improved." Then I'll read out my notes.

T.C. Does everyone in each group get the same mark?

M.G. Yes, on the group project because each one will do an independent project where they get a mark alone, an individual mark.

T.C. Oh, that's interesting. So you have two ways of marking for that final report card?

M.G. Right.

T.C. If somebody came out here and were really questioning whether drama does anything for kids, at the end of your first year of teaching, what have you seen drama do for these kids?

M.G. Oh, boy!

T.C. I mean, how would you defend the fact that you have all these drama classes running?

M.G. You'll find very few that don't enjoy it. First of all, it's a class they enjoy. I really believe they've developed a lot as people. They get along with each other. They try. They try new things in class. They're not as shy about themselves physically as they were at the beginning of the year. I was really surprised when they didn't vocalize immediately this morning, usually it's "Ahgggggggggggg" I was the only one."

T.C. What do you think caused that?

M.G. I'm sure they were a little shy with you there.

T.C. Does putting the lights down help? I noticed you did that - put the lights down really low - just a few spots on.

M.G. I've always done that. I don't know, exactly why - if somebody can't see that well, they might be able to do a little more.

T.C. You warm up with them, don't you?

M.G. Always. That's another thing. I never expect them to do anything I wouldn't do. I take my shoes off, sit on the floor, nobody gets a privileged position.

T.C. You exert a lot of control. They come in, go over and take their shoes off, they gravitate immediately to the circle, you use the lights as control, you use your silence as control, you use hand claps. Do you think your drama class is too controlled?

M.G. (Laughter) No. Because if I'm doing an exercise that I don't want to be that different from them, then I won't use the controls at all. They no longer exist. They talk and we do things together. But I have that to go back to.

T.C. How long did it take to get that light thing to really work, because they move into a total freeze?

M.G. Um. Well, not very long because we did that every day when we started, everyday - about two months. Some had it right away.

T.C. Some classes or some people in classes?

M.G. Did you feel you had to fight to get that?

M.G. Un huh.

T.C. Suppose someone said to you, "Those controls really crush creativity. Kids are not allowed to be themselves."

M.G. I'd say "Bunk! Show me how it crushes creativity when I see my kids doing what they are doing. It allows freedom to work within it."

T.C. Did they come to you with any controls working?

M.G. No. (heavy emphasis) No. It's really strange how controls develop. In one class, I put an arm up and they all did it. Now, I can use it on the bus and it works. I put my arm up and they all do too and it gets quiet so you can announce. In another class, grade 7, the one you'll see this afternoon, they picked up a control and have hung onto it - a double clap. I forget, because the other classes all dropped it. But they remind me.

T.C. How many controls from drama atmosphere, environment, do you carry into your two language arts classes?

M.G. Two. Lights go on and off, only in language arts they just turn to me and quiet. And also "freeze" if an announcement comes on.

T.C. That's interesting.
(Other teachers began talking to us so the interview terminated.)

S

CONTENTS OF STUDENT JOURNAL

Student Journals

Contents of the Journal are listed here. The code used when classifying Journal contents is as follows:

(M) mimeographed material prepared by the teacher
(R) reflections or thoughts written by the student

Ten rules for the drama room (M)
What I did in drama today (R)
Guide for Project I (M)
What I think about day 2 in drama (R)
Bulletin Board display assignment sheet (M)
Sound effects (M)
What I liked today (R)
Today we . . . (R) With this sheet, the teacher begins writing in the Journal - direct comments to the student
A "Dear Journal" letter about warm-ups (R)
Things I have learned in drama (January - mid year) (R)
Mime test (M)
Improvisation sheet (M)
How old do you think I am? (R)
Teacher evaluation check-list on characterization (M)
Clowning around sheet and poster (M)
Describe slap-stick comedy (R)
Sketch rules (M)
Reaction to W. C. Fields film (R)
Sketch rules (M)
Puppets (M)
Ventrilicist Sketch (M)
Clown Make-up (M)
Make-up needs list (M)
Final Projects list (M)

If I were a Grade 6 student, what would I want to know about drama ... (in preparation for a visit next week of the Grade 6 students who will be in the Junior High next year.) (R)

APPENDIX C

COURSE OF STUDY FOR ED. C.I. XXX/XYZ

Curriculum and Instruction
in
Secondary School Drama

PHILOSOPHY GUIDING THE STRUCTURING
OF
DRAMA EDUCATION COURSES

Ed. C.I. XXX/XYZ: Curriculum and Instruction in Secondary School Drama (Integrated Program)

Drama means "to do". For that reason, drama education must be involved with both the theory which motivates the doing and the techniques which most effectively lead to structuring an effective drama lesson. I believe in the process-concept structure for drama education and have evolved to the stage where each class period is structured upon this belief. From the first day in the curriculum and instruction procedure, the class itself becomes a model for teaching of drama and is experienced and then charted, analyzed, and criticized as model. This leads to a stress on action and reflection within these courses. This procedure, in time, builds an awareness of teaching techniques and strategies and to the ability to lead a class through a sequenced lesson/unit.

The content of the curriculum and instruction classes is dictated by the Alberta Curriculum Guide for Drama. This guide divides drama/theatre content for the two levels. Creative Drama (11 units) is taught to the junior high school drama classes, and theatrical skills are taught to the senior high school drama classes. Because much of the content of the junior high school course is not dealt with in the Drama Department (mime, movement, make-up, puppetry) some of that content must be covered, however superficially, in the C. & I. component (Ed. C.I. XXX). Content for the senior high school round must also cover theatrical resources not touched upon in the few drama courses in theatrical skills permitted to the drama education major. (Ed. C.I.XYZ). This need for content necessitates more peer teaching experiences than were previously structured into these courses.

There is an effort made within each course to motivate students to further reading, both in their discipline of drama/ theatre and within the areas of teaching/classroom management. Some stress is placed on abstracts and some sharing is done orally as a result of that reading.

In the past two years, the students have been introduced to journal/log book writing as a part of the fifteen weeks of integrated program. They are led to listing the events of each class and the implications of the class structure to them as future teacher. This procedure seems to have some value for them in building of awareness, in early recognition of their own strengths and weaknesses as future teachers.

My approach to the training of teachers in drama as education has its roots in the work of Dorothy Heathcote of the University of Newcastel-upon-Tyne in northern England. She has stated in one of her unpublished papers

> "Teaching is creative work and creative work has five factors:
>
> the drive to want to do it
>
> the feedback to satisfy the having done it
>
> content of the doing of it - the level of function within the topic area
>
> signals to communicate during the doing and
>
> the rituals of going about it."

These steps indicate the process to be achieved within the integrated program in drama education.

ED. C.I. XXX (3)

Curriculum and Instruction in Secondary School Drama

Prerequisites: Three full courses in the teaching specialization.

I. Aims:

The student enters this course having had the prescribed courses for Phase I (Ed. Pra. 251) and Phase II (Ed. C.I. 352 and Ed. Pra. 353). The program has also given him a minimum of three full courses in Drama.

In this course, the student will interpret the generic teaching skills within the perspective of the discipline of drama. He will learn to plan lessons and units which have direct application to the developmental drama approach which is the essence of the drama curriculum for Junior High School in the Alberta Curriculum Guide for Drama.

II. Objectives:

(1) To apply the concepts of to teach/to learn directly to drama classroom.

(2) To study and apply the content of the Alberta Curriculum Guide for Drama.

(3) To apply the writing of objectives in the drama program

Unit objectives
Lesson objectives

(4) To write lesson plans for the drama class and to do peer teaching of these lessons.

(5) To structure drama units for Junior High School classes.

(6) To study the organization of, management of, and structure of a Junior High School Classroom.

(7) To study specific teaching skills and instructional strategies in the Junior High School Drama class.

(8) To present evaluation criteria and methods for the Junior High School drama class.

III. Topics to be Covered:

Week 1

Concepts of "to teach" and "to learn" in relation to the drama program (a model) (peer teaching of model).
Introduction of the Alberta Curriculum Guide for Drama.
Writing objectives in the drama program.

Lesson
Unit

Writing lesson plans for the drama class.
Daily warm-ups and their importance (daily peer teaching and evaluation of warm-ups/action and reflection).
Library Tour and C.M.P.C. workshop to learn drama resources.

Week 2

Introduction of the Junior High School units of the Edmonton Public School Board.
Roles of student teacher, cooperating teacher, faculty consultant.
Focus on Creative Speech as a unit.
Structuring of Unit 1 on Creative Speech and peer teaching of a lesson of this unit.
Organization of the drama classroom.
Motivation techniques for the drama class.
Pupil reinforcement techniques for the drama class.
Discipline/control techniques for the drama class.
Grouping techniques for the drama class.
Presentation of requirements for Unit II (Improvisation Unit).

Week 3

Completion of peer teaching of Unit 1.
Writing of resumes.
Techniques of interviewing.
Films on improvisation techniques.
Discussion/reflection techniques for the drama classroom.
Questioning techniques for the drama classroom.

Week 4

Peer teaching of one lesson plan of Unit II - Improvisation.
Selection of appropriate materials and aids for the drama lesson plan.
Evaluation and assessing work in the drama classroom.
Planning alternatives for Drama 7, Drama 8, Drama 9.
Possible Junior High School program.

Each class period will be analyzed and studied as a model of drama class activity. An on-going log book will be kept by each student and the charting of each class will frequently be spot-lighted and analyzed as part of class procedure.

IV. Assignments

A unit on Creative Speech
A unit on Improvisation
A daily log book of class procedures and reflections
Abstracts of selected readings
Final written examination

V. Suggested References:

Required

Curriculum Guide for Drama - Province of Alberta.
Junior High School Units - Edmonton Public School Board, Moore *et. al*.
Tanner, Fran. *Basic Drama Projects*. Clark Publishing.
Tanner, Fran. *Creative Communication*. Clark Publishing.

Suggested

Hodgson, John. *Improvisation*.
Kemp, David. *A Different Drummer*.
Pemberton-Billings & Clegg. *Teaching Drama*. University of London Press.
Shuman, R. Baird. *Educational Drama for Todays Schools*.
Wagner, B. J. *Dorothy Heathcote: Drama as a Learning Medium*.
Way, Brian. *Development Through Drama*.

ED. C.I. XYZ (3)

Curriculum and Instruction in Secondary School Drama

Prerequisite: Ed. C.I. XXX

I. Aims:

The student enters this course having completed Ed. C.I. XXX and a teaching round of four weeks in a junior high school drama classroom.

In this course the student will interpret the generic teaching skills within the perspective of theatrical skills which are the essence of the drama curriculum for senior high school in the Alberta Curriculum Guide for Drama.

II. Objectives:

(1) To study and to interpret the Alberta Curriculum Guide for Drama on the Senior High School level.

(2) To introduce an approach to Dramatic Literature, to structure a teaching unit in this area for the Senior High School drama class, and to peer teach one lesson from this unit.

(3) To introduce Media in the Senior High School drama classroom, to structure a unit in this area and to teach one lesson from this unit.

(4) To introduce Theatrical Skills in the Senior High School drama class, to structure a unit in this area, and to present resources in the researched area to other student teachers.

(5) To present Stage Fighting as a viable classroom technique.

(6) To study the organization of, management of and structure of a senior high school classroom.

(7) To study specific teaching skills and instructional strategies in the senior high school drama class.

(8) To present evaluation criteria and methods for the senior high school drama class.

III. Topics to be Covered:

Week 1

Review of basic concepts in Alberta Curriculum Guide for Drama and focus on Senior High School Drama.
Introduction of Unit III - Dramatic Literature.
Introduction of Folio approach to Dramatic Literature.
Study of evaluative criteria for choosing dramatic literature.
Peer teaching on one lesson from Unit III.

Week 2

Methods of evaluating material and presentation in a Senior High School class.
Introduction of Unit IV, use of media in the Drama Classroom.
Group media presentation and critique.
Introduction of Unit V - Theatrical Skills.
Introduction to a need for Theatre History.

Week 3

Peer teaching and critique of Theatrical Skills.
Stage Fighting as a Technique in the Senior High Drama Classroom.
Planning alternatives for Drama 10, Drama 20, Drama 30.
Possible Senior High School Drama Programs.

Each class will be analyzed and studied as a model of drama class activity. An on-going log book will be kept by each student and the charting of each class will frequently be spot-lighted and analyzed as part of class procedure.

IV. Assignments:

A unit in Dramatic Literature
A unit in Media in the Senior High Drama Class
A unit in Theatrical Skills
A daily log book of class procedures and reflections
Final written examination

V. Suggested References:

Required

Curriculum Guide for Drama - Province of Alberta
Tanner, Fran. Basic Drama Projects. Clark Publishing.
Tanner, Fran. Creative Communication. Clark Publishing.

Suggested

Allensworth, Carl, et. al. The Complete Play Production Handbook. New York: Crowell Company, 1973.
Carra, Lawrence and Alexander Dean. Fundamentals of Play Directing. Toronto: Holt, Rinehart and Winston; 1980 (4th ed.)
Coger, Irene and Melvin White. Readers' Theatre Handbook. Glenview, Ill.: Scott Foresman & Co., 1967.
Corey, Irene. The Mask of Reality. New Orleans, Louisiana: Anchorage Press, 1968.

APPENDIX D

JOURNAL METHOD

The keeping of a Journal, a personal record of responses to the field log, was structured on the Intensive Journal method of Dr. Ira Progoff. In keeping with the emergent nature of the entire study, the sections of the Journal method to be utilized in the process of data collection evolved as the need for that section became clear. The fact that I serve as a Journal consultant for Dialogue House in New York made available to me the sections of the Journal notebook which might serve as ways to get at information in the interpretive process.

Keeping the daily log

Each night, after the field log notes for the day were rewritten and studied, a daily journal log was written. The effort was to record an unpremeditated flow of ideas, responses, feelings, reactions to what was observed in Gwen's life-world that day. The evolving role being bestowed upon me by the participants in the study was recorded and reflected on. In time, when the daily log entries were read in periodic feedbacks, patterns emerged and new realizations occurred. The writer came into contact with the inner movement of her thoughts and feelings and, I found in this study, with the inner movement of the thoughts and feelings of the key informant. Progoff asserts that

> . . . when we have written sufficiently in the Journal so that we can draw together several

> entries and read them in continuity, we find that each entry fills in and recalls the context and details of the others. Thus, with relatively little being written at any one time, it becomes possible, even in the midst of a very busy life, to accumulate the data that will enable us to gain the long-range benefits of working in the Daily Log.
> (Progoff, 1975, p. 88)

Another development in the use of a Journal as a daily log, was the fact that as I wrote each night, connections to my research, to specific theories, and to relevant studies occurred organically and became part of the emergence of personal theory in the study. This is well illustrated by the February 14th Journal entry on the following pages.

February 14, 1983

It was interesting to me that all the talk in the staff room this a.m. was of The Winds of War. I finally asked L. (phys. ed) how the convention was and she said "Oh, I attended a couple of good sessions." I asked Gwen and she said "Yes, some were really good. I slept in on Friday morning and went late. But I found some good material at the resource centre." I must follow up on convention and find out what choices she made of the sessions she did attend.

After the second period break Gwen came over to give me the good news she received over the weekend (I knew that she was bubbling with energy and that she had an "up" attitude today.) The principal/pastor of the Christian School attached to her church had heard from a good friend that Gwen's position for next year is in question. He told her that the number for the Christian School will triple for next year and that they would like her to be part of their staff. They do have options and drama will be part of their curriculum for next year. She is thrilled and hopeful that this will happen. She said, "I don't know for sure but at least it's a door opening." I asked if the pastor had indicated what he saw as the reasons for the increase in the numbers of students. Gwen said, "Many of the parents are disillusioned with the public school system and want values for their children."

Reflecting on the double period of 9-3 L.A. today, I sometimes wonder if Gwen doesn't ask for difficulty when she does *things like the group assignments in the library*. If 9-3's are focused for a period, they don't seem able to extend the concentration for the double period and being put with their friends doesn't seem to encourage focus. Gwen doesn't flap about it, just moves about the library from table to table, re-explaining the assignment and saying once in awhile "Girls - " or mentioning someone's name. Her patience is obvious today.

"Familiar socialization" is a term I read in the new Spindler book last night and I saw Gwen all day today in the light of that term "acting out a role as teacher that she had developed from professional training, experience, and prior observation; and converting a culture that she had learned at home, in school, and from the peer group into action in the classroom." They are *constructs* but they are also *cultural transactions*. "One takes the 'raw' data of observation and the emic data of interviews and biographies and translates it into categories that 'make sense' of it." *Even more biographic interview is needed in order to explore this whole area*. Spindler also uses the term "cultural therapy" in much the same way as Spradley uses "strategic ethnography" meaning the feed-back of material to the key informant to make him/her aware of the facts uncovered by the research. The reactions of *his* key informant were

1) disbelieving and hostile at first
   moving to
2) assimilation of what was presented.

It (the report) acted as a "change agent" (Spradley) or "cultural translation" (Spindler). In order to do this, one essential element was interview of students. This gives me pause and asks me if I should re-think this area. The class perceptions were not in line with the self-perception of his key informant and this "tacit culture" (of the classroom) convinced him (key informant) of the need to take the ethnographic study seriously and to believe its results.

At the noon break, B came in, threw her books on the desk and went out to her locker. While she was out, the bell rang. When she tried to say that her books were there so she shouldn't need a late slip, Gwen said "I don't care." B. went back to her desk saying "That's good to know. She doesn't care about us."

At the break after the Psychology Option, Gwen came over to the table to say that she was re-thinking the fact that she would drop the Psychology option next term. "They so need this section on communications and ego states, don't you think?" I was non-committal and tried to get her to enlarge on the reasons. There wasn't time between periods to complete the discussion.

The blow-up with the 8 L.A. class really leads me to question the value of two periods of L.A. in one day. I see a pattern emerging of a focused first period of L.A. and a second period in which Gwen struggles for control and ends up angry or impatient with them. She tolerates a lot before she comes down hard.

Responses of the second reader as a period log

Bi-weekly, a second reader took the field-log and journal to a quiet spot, read them, and returned to me to be interviewed about what she had read. That taped interview was then transcribed by me and in a new section of the Journal called "reflections on the second reader's response". I wrote my thoughts on her response. Because this happened with great regularity for the first fourteen weeks of the study, this section of the Journal can be compared to the section of the Intensive Journal method called Period Log.

Period Log is a time-stretching activity. It begins in the NOW moment of our lives and stretches time back as far as it needs to go, in the case of the study, every two weeks time was stretched by the second reader as she read the field-log notes and daily journal and then responded to my questions about what she read. The study itself, as it were, took on a life of its own while the second reader attempted to get inside that life and feel the movement and patterns within it. The actual entry in the Journal was the researcher's response to that perception gained by the second reader. It was having a second pair of eyes and ears, another sensitive instrument to intuit the patterns of movement emerging in the study.

Since the second reader was also teaching Ed Cl XXX/XYZ at the University during my absence, one of the important emergents was the influence that the reading of the field notes and journal was having on her teaching of the course. It was as if a bridge to the university course was already in the first stages of construction through this Period Log approach. The January 4th entry makes this point clearly.

January 4, 1983

(Reactions to Log weeks 5 and 6 and three formal interviews as well as to Journal notations.)

1) The most important element of today's feedback was the fact that reading the notes and Journal (as well as the interviews) had had influence on the teaching of Ed Cl XXX today. The themes had formed an attitude toward the importance of preparing these student teachers for their first year of teaching. It also gave validation to S____'s teaching of the Ed. C.I. which is the course for drama minors when it became clear that attitudinal training was more important than covering content. S_____ established interviews on the first day as a technique of introduction and this was a direct result of reading notes and seeing needs. She mentioned "holes that need to be filled" and students said that that was proved in Round #2. Notes give reality and immediacy to the teaching.

2) Many comments had to do with my changing role or gradual emergence of a role:

- more detached,
- less responsible for discipline,
- more able to describe without evaluating,
- underlining less,
- letting the flexibility needed in this type of study emerge - painfully,
- becoming more self-aware of temperament and what ethnographic technique was demanding of it,
- non-leading in interview,
- game-playing in interview when necessary,
- concerns are pedagogical,

- writing style of description becoming novel-like,
- allowing the entire context to broaden.

3) Many of the notes, especially underlining, were becoming signals for dialogue.

S____ used the analogy of a V.T.R. when one is doing stimulated recall - a sort of "Oh I must ask her that," trying to get inside the informant's head.

4) A more relaxed, less obcessed attitude is helping to broaden the study. By not being there everyday and not being in the room every period a more relaxed style of viewing and responding is happening. Less personal, more analytic style of description is being developed. I am bracketing things, myself recognizing and trying to sort out the difference between evaluation and connoiseurship.

5) S_____ mentioned the ambivalence of the administration, especially the principal. The caring seemed to be there but not the strength or need to carry it out. Overloading was passed off as just one of those first-year teacher problems. No move to change schedule even when a drama teacher the year before had a nervous breakdown under the strain. S____ saw him as a person on the way up. We discussed the passing on of the message that first year teachers were to be "tested" and were not to react or to offer suggestions.

6) S_____ began to see the staff as real people and people with

problems. She saw the democracy "a voice in running the school" as a weakness when administration did not take a stand on the noon-hour decision.

7) She began to see Gwen, the informant, as unique.

- a) her background,
- b) her husband's support,
- c) home problems - ill baby,
- d) taking exhaustion out on home and children but aware of it,
- e) patient lady,
- f) kids taking advantage of her but Gwen not as unaware as some notes would lead one to think.

8) Again, the Journal was seen as a whole different experience:

- a) not as much writing,
- b) zeroing in on specifics,
- c) working out problems and frustrations,
- d) underlining in red showing up here now,
- e) found my analysis of F.R. as fair - objective - this is not what I teach,
- f) seeing her whole world.

This was a terribly important feed-back section. All of it told me things, some I already realized but had validated that S____ also saw certain elements emerging - others, were new awarenesses (e.g. the image of the slats and its connection to what was happening in distancing).

Again, the most important step is the bridge being constructed from these notes to the present integrated program, Ed. Cl XXX. The dialectic of the hermeneutic circle which is the model of the study is being verified in this way. A formal interview with S____ at the end of the next two weeks may put that into hard data.

Entering into dialogue with the work

In the process of deepening the relationship with the work one does, Progoff introduces the concept of dialogue scripts. These scripts are written dialogues, entering into an articulation of a mutual meeting of persons

> each accepting, speaking to, and most important, listening to the other. This is the I - Thou relationship of which Martin Buher spoke. It is the deeper, more satisfying aspect of relationship between persons in society.
> (Progoff, 1975, p. 159)

The study which was emerging over a three-year period was a work in my life. It had an energy of its own, both physical and psychic, which came from and generated a strong inner relationship with me as researcher. It had a list of steppingstones, moments in time which mark its emergence as a work. It had a life-history and by articulating that life history, I might be able to establish contact with the inner continuity of the work. I might be able to meet the person within the process of the life of the work.

The dialogue script articulated on January 31st in the dialogue section of the Journal is one example of such an attempt and the crystallizations which emerged one example of new awarenesses about the study which were the result of this activity.

Dialogue with the Person within the Emerging Study
January 31, 1983

Focus Statement: The study for orals and the re-discovery of Beittel's work has opened a doorway. Something new is emerging in the study.

Stepping Stones

1) The study, at one point, had little connection, on the praxis level, with the terms "phenomenological hermeneutics".

2) The research on hermeneutics in the period of preparation of the proposal made me aware of the connections to my master's work in literary analysis and the diploma work in biblical exegesis.

3) Reading Beittel and learning of his "formal hermeneutic mode" which Smith translates as an intertwining of "understanding and helping" assists me to see strands of this in strategic ethnography.

4) The concept of the Log and Journal, as well as the transcribed interviews and documents as texts for analysis has just begun to crystalize so that hermeneutics (the science of interpretation) is in reality at the very basis of my research.

Dialogue:

T I don't even know with whom or what I'm in dialogue as I begin this conversation.

– But you are speaking to an emergent, aren't you? To a theory just beginning to poke its head out and you know what, I, I think you're afraid of me.

T Afraid of you? Why should I be afraid of you? I don't even know who or what you are.

– But you do, you know. You've met me before - years ago - I'm the spirit of original research and, if you remember, I scared you to death then too. I meant "getting off the fence" as Dr. Horowitz tells you to.

T I don't have the foggiest notion what you're talking about.

– Go back - go back to 1950-1951. You were messing around with a traditional analysis of Synge & Lady Gregory and one day Robert Louise said something about a middle ground theory in analysis and it blew your mind. You borrowed her book, took it upstairs, devoured it for three days and knew it fit Synge like a glove and Gregory not at all and you had the perfect model for interpretation of the difference between satire and whimsey. You took the idea to Brady and he thought you had lost your mind and took it to Callahan and he was as excited as you were and said "Go with it". I came out then and gave you courage and we did it - a piece of original research.

T My God - I hadn't put that all together until right now.

– Right. Interesting that you still can't even give me a name. I'm still a line scratched on the page. But, look, T - you didn't use me in 1950-1951 and throw me in the trash can. Every time you chose a play folks said was too hard for high school, blocked a scene in a way you had never seen one blocked before, helped a student with an interpretation of Shakespeare you had never heard done in that way, planned a project that was unique in English - all of the right brain approaches - I was right there niggling at you.

T Whew - maybe I should call you Mind-Blower! So, where are we going this time?

– Into whatever pathway the intertwining of understanding and helping lead you to - into search for or creation of (does that shake you?) a model for text interpretation that will incorporate your text (Log and Journal) as well as her/his text (transcription of interviews) as well as document text. Maybe it's Geertz's experience-near and experience-distant.

T No.

- Well, then, why did you use it at Fairview?

T It fit that narrative description.

- Well, hang loose. Perhaps it's premature to worry about that.

T Right. I'm only at the coding stage, not at the data analysis stage.

- Besides, coding is much safer than stepping out on that limb, sliding off that fence. That's O.K. Just as long as you are aware that I'm there, ready to be discovered, still very alert and pungent and ready to boil up and over, there is time. Why don't you do some looking for your old friend Henri Bergson and find out what he has to say about "emergents" and also in Jung and Progoff.

T I started off trying to talk to the person within the work. And you're saying to me that the person within the work is my own ability to do original research just waiting to emerge. O.K. - give me time and space. I'll get Bergson and Jung and Ira Progoff but I need to live with this dialogue for awhile to let my head stop whirling, my heart stop thumping and my belief to cope with the fact that this has all happened.

What stirs within?

A sense of wonder, of awe

A fear - a hesitation

Excitement - can it be so?

A new sense of waiting - of patience - of "it will come"

A looking at my pen as if it has a life of its own

Gratitude - where would I be without Journal?

Doing twilight imaging about the work

In the twilight state between waking and sleeping, the intermediate state of consciousness, it is possible to work actively and to reach the depth of ourselves, where intuitions occur. Each week as I did a feedback of the daily log and of the daily journal I did a twilight imaging exercise and recorded in a section of the journal designated for that activity, the images, thoughts and feelings, individual words (in a type of word-collage) which came to me. Even when the images seemed to have no direct bearing on the work at hand, they were recorded and reflected upon. Often the images were not visual but auditory, tactile or olfactory. All were recorded without editing or judgment.

> This log section becomes an empirical sourcebook for us of the facts of our inner experiences as we perceive them on the twilight level.
> (Progoff, 1975, p. 79)

This was verified for me as the images began to form a pattern. One image re-occurred frequently, each time in a slightly different variation and, over time, became for me a visual image of the progress of the study. At other times, the image or sensation would seem to have no direct meaning to the work at hand. Only later, with new experiences in the research did the image gain some meaning. Journal feedback, or the process of moving from section to section in the Journal, was activated frequently as a twilight image led to dialogue or to the response to the second reader. Some images remain ambiguous, have not spoken to the study in any way, but remain for the future, some aspect of the interior perspective which, as yet, have no meaning. The twilight imaging experiences have given an additional awareness to the study as the weeks 10 and 11 notations illustrate.

Week 10

A pattern - lying on material
A hand is cutting the pattern out - the material isn't clear, only the pattern - clear shapes, the hand clear, the scissors well outlined

Words:

etched
clarity
outline
boundaries
cut
guideline

The contrast of mist and clear outline makes for a mixed image.

My feeling as I "beheld" was an "Oh yes, that's how it is right now." The shape isn't clear as far as the material is concerned but the outline, the outer boundary,is becoming more clarified. The emergence is a combination of fuzzy, not clear parts and slowly clarifying outline. It's hard to explain but there is a tentative "jelling" of theory and praxis which is searching for a voice.

Week 11

Just 2 of the slats -
A hand is trying to fit the notches together to form a corner. There are very clear markings on the wood as an effort is made to fit the notches into each other.
As the image fades they haven't fit perfectly. The effort is still being made.

Words:

flow
fit
grains
texture
pattern

The re-emergence of this image, even in a dream, has been an on-going theme of this first four months of data collection. It is the one stable element of the research. Each time it is different but some element of the slats appears. It becomes almost a root metaphor of the research process.